

X/01

# THE YOUTH'S REALM

PUBLISHED MONTHLY

THE ST. LOUIS  
WORLD'S FAIR  
NUMBER

FOR  
ALL  
WHO ARE  
YOUTHFUL  
\* EITHER IN \*  
AGE  
OR  
SPIRIT

THE MONTH OF MAY



1 9 0 4

PUBLISHED BY  
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VALISE FIRE ESCAPE IN OPERATION.

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# THE YOUTH'S REALM

A MONTHLY MAGAZINE OF WHOLESOME LITERATURE  
FOR YOUNG AND OLD

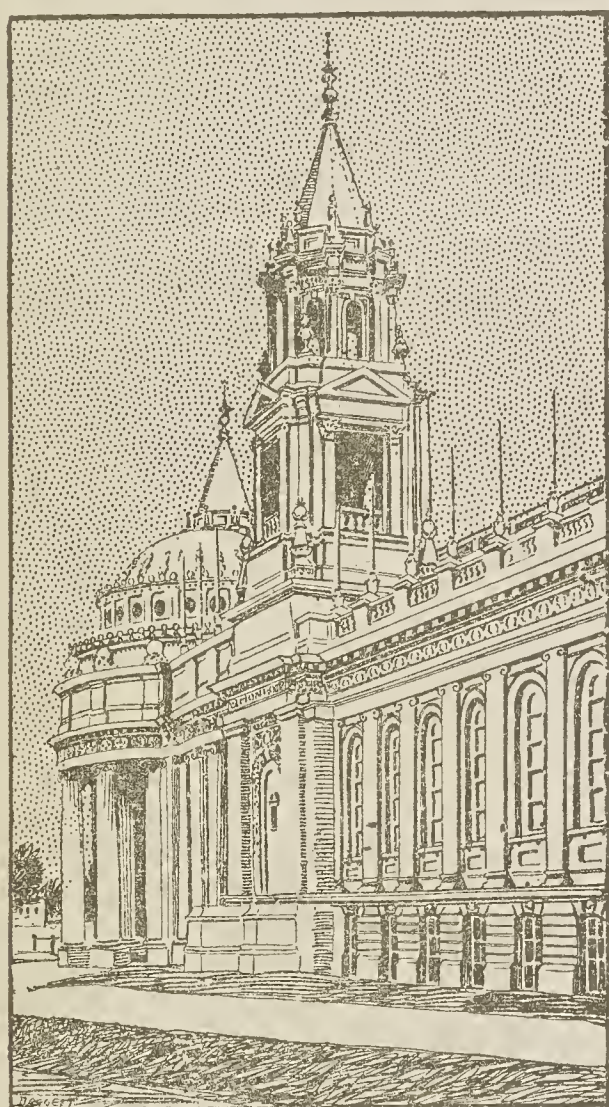
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VOL. X.

BOSTON, MASS., MAY, 1904

NO. 101.



PORTION OF VARIED INDUSTRIES BUILDING, WORLD'S FAIR.

"The wisdom of all ages is none too great for the world's work." In this single salient sentence, uttered in his famous address at Buffalo in September, 1901, President McKinley described the object and the result of expositions.

A modern universal exposition is a collection of the wisdom and achievements of the world, for the inspection of the world, for the study of its experts, by which they may make comparisons and deduction and develop plans for future improvements and progress. Such a universal exposition might well be called an encyclopedia of society. It constitutes a classified, compact, indexed compendium of the achievements and ideas of society in all phases of its activity, extending to the most material as well as the most refined. It offers illustrations covering the full field of social performance, from the production of the shoes on our feet and the pavement beneath them to a presentation of the rarest and most delicate creations of the brains and hands of men in what are called the fine arts of civilization.

The Universal Exposition in St. Louis in 1904 will be such a social encyclopedia in the most comprehensive and accurate sense. It will give to the world in revised and complete details "a living picture of the artistic and industrial development at which mankind has arrived" and will actually provide "a new starting point from which all men may direct future exertions." It will present for the inspection of specialists in all lines of industrial and social endeavor and for the public an assembly of the best which the world has done and has to show in

## THE ST. LOUIS WORLD'S FAIR

AN ACCOUNT FULL OF INTEREST TO EVERY  
READER OF *THE YOUTH'S REALM*

industry, art and science, and, what is very important, it will offer these achievements of society, these trophies of civilization, in a highly selected, accurately classified array.

The creators of the St. Louis Exposition have had the experience of all previous great expositions by which to plan and effect its high organization. The continuous and repeated burden of the message of experience handed down by all expositions has been more perfect, more effective classification and arrangement of exhibits.

The classification of the St. Louis Exposition has been prepared to present a sequential synopsis of the developments that have marked man's progress. On its bases will be assembled the most highly organized exposition the world has yet seen.

The St. Louis classification is divided into 16 departments, 144 groups and 807 classes. These grand departments in their order will record what man has accomplished at this time with his faculties, industry and skill and the natural resources at his command in the environment in which he has been placed.

At the head of the Exposition classification has been placed Education, through which man enters social life. Second comes Art, showing the condition of his culture and development. Liberal Arts and Applied Sciences are placed third, to indicate the result of his education and culture, illustrate his tastes and demonstrate his inventive genius, scientific attainment and artistic expression. These three departments equip him for the battle and prepare him for the enjoyments of life. The raw material departments, Agriculture, Horticulture, Mining and Forestry, show how man conserves the forces of nature to his uses. The Department of Manufactures will show what he has done with them; the Department of Machinery the tools he has used. The Department of Transportation will show how he overcomes distances and secures access to all parts of the world. The Department of Electricity will indicate the great forces he has discovered and utilized to convey power and intelligence. And so through the several departments to Anthropology, in which man studies man; and to Social Economy, which

will illustrate the development of the human race, how it has overcome the difficulties of civilization and solved problems in which society is involved.

Last is placed physical culture, in which man, his intelligence having reached the supreme point, is able to treat himself as an animal, realizing that his intellectual and moral constitutions require a sound physical body to prompt them to the proper performance of their function.

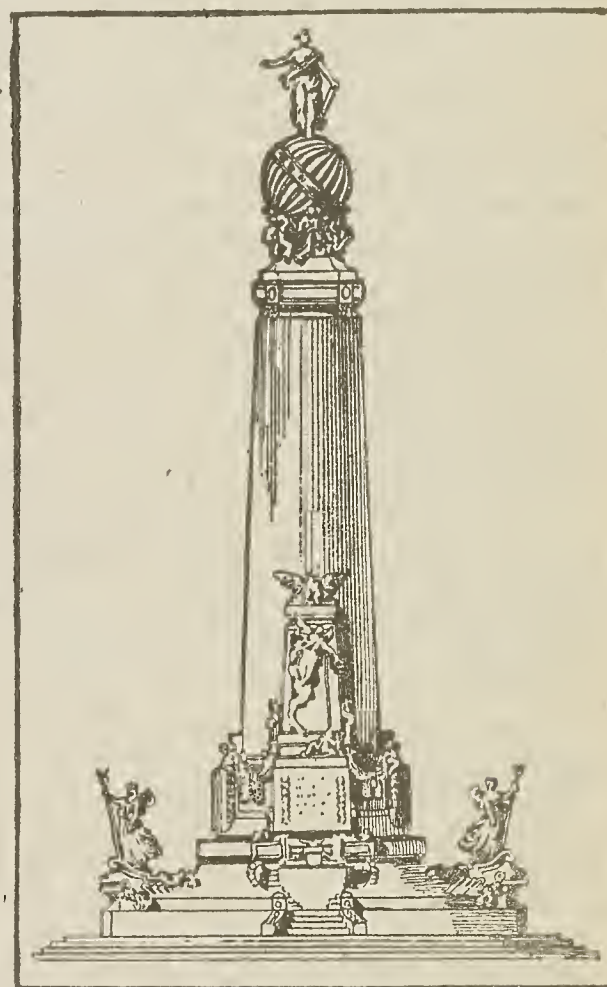
Education is the keynote of the Universal Exposition of 1904. Each department of the world's labor and development will be represented at St. Louis, classified and installed in such manner that all engaged or interested in such branch of activity may come and see, examine, study and go away advised. Each of the separate sections of the Exposition will be an equivalent of—or, rather, will be in actuality a comprehensive and most effective object lesson in—the line of industrial and social achievement and progress which it presents.

From any point within 300 miles of St. Louis a person may travel to the World's Fair this year, view the wonders of the Exposition for three days and expend the same money he would pay in any other year for train fare alone. This is an absolute fact.

The Western Passenger Association has agreed on a ten day excursion rate, 250 miles or more from St. Louis, for one and one-fifth fare for the round trip.

The United States Government building at the World's Fair occupies an elevated site just south of the main picture of the Exposition. The great central dome of the Government building is visible from the very center of the Fair, looking across the picturesque sunken garden that lies between the Palaces of Mines and Metallurgy and Liberal Arts.

The hill slope in front of the Government building is terraced with broad stairways almost completely covering the slope. The building is 800 feet long by 250 feet wide and is the largest structure ever provided at an exposition by the federal government. It is distinguished from all the other large buildings at the Exposition by the steel truss construction, the entire



LOUISIANA PURCHASE MONUMENT, WORLD'S FAIR.

roof being supported by steel arches, forming a splendid domed ceiling.

In this building are installed the exhibits of all the executive departments of the government. The building is a vast storehouse of an endless variety of treasures dear to the heart of every true American. Precious documents are to be seen here, and the autographs of our great men of the past are on display. Relics of famous statesmen and soldiers, carefully preserved through generations, are exhibited. Each governmental department has installed an exhibit showing its official character and mode of operation.

Across the aisle, at the right, is the exhibit of the new Department of Commerce and Labor, occupying 1,966 square feet. This exhibit shows what the new executive department stands for and what it is accomplishing. Mr. Carroll D. Wright, United States Commissioner of Labor, had charge of the preparation of the exhibit. Charts arranged by him, showing the rapid growth of the nation in agriculture, arts, manufacture, population, etc., are of special interest to sociologists and all students of the labor problem. The Census Bureau exhibit is made in this section. It shows the tabulating machines used in compiling the census reports. The Lighthouse Board, also operating under this department, shows the great revolving lenses in light-houses, with other interesting appliances.

The space in the projecting northwest corner of the building is devoted to the Library of Congress. The edifice which houses this library at Washington is held by many architects to be the most beautiful building in the world. Its interior decorations, by Elmer Ellsworth Garnsey, furnish one of the chief delights of a visit to the national capital. A large model of this



splendid building is a feature of the exhibit. The decorative features of the interior are reproduced in their original colors.

The next exhibit on the right hand side of the central aisle is that of the Interior Department, occupying 11,792 square feet. In this large space the visitor finds so many things of compelling interest that he is loath to leave. The Patent Office exhibit belongs to this section. There are models of many machines that have borne an important part in the development of the nation's industries. The earliest form of every device of human invention, so far as possible, is shown here. For instance, you may see the actual sewing machine that was the first contrivance of its kind ever constructed; it was patented in 1846 by Elias Howe. The first typewriter, patented by C. Thurber in 1842; the model of the first cast iron plow, patented by Charles Newbold in 1797; the first screw propeller, invented by Robert Hook in 1680; and many other "first" things are to be seen. The model of Abraham Lincoln's celebrated device for lifting steamboats off shoals is shown here. The first harvesting machine, made in the year 150 B. C., is one of the most ancient exhibits at the Exposition. There is also a model of the first steam engine, made in Egypt in the same year.

Every foot of the 200,000 feet of floor space in Uncle Sam's World's Fair building is occupied by exhibits of surpassing interest, and every phase of the people's welfare is shown.

Ample hotel accommodations have been provided for the World's Fair visitors at St. Louis both within and outside of the Exposition grounds.

The Exposition management has organized a free information service. A pamphlet has been issued for gratuitous circulation explaining many of the conveniences that have been provided. A list of all the hotels, with rates, is contained in this pamphlet. The entire city has been canvassed, and many thousands of private householders have arranged to receive visitors. These houses are in every section of the city, and the rates at which guests will be received is a matter of record on the books of the bureau.

The Inside inn, a hotel on the Exposition grounds, has a capacity for 6,000 guests. The Exposition management has control of the rates, which have been fixed at from \$1.50 to \$3.50 per day, European plan, including admission to the grounds. On the American plan the rates range from \$3 to \$5 per day. The hotel is 400 by 800 feet and is three stories high.

There are more than 150 established hotels in St. Louis, and a signed agreement has been made between many of their managers with the Exposition officials that rates shall not be raised during the Exposition period. Many new hotels have been built on sites adjacent to the Exposition grounds, and the published fixed rates warrant the assertion that no one need pay exorbitant rates for accommodations either at hotels or private houses.

Among the new hotels may be mentioned the Hotel Napoleon Bonaparte, which stands at Clayton avenue and Skinker road, overlooking the Exposition grounds. This hostelry will accommodate 5,000 persons. The rates, European plan, are from \$1 to \$5 per day. The Grand View hotel, south of the Exposition, on Oakland avenue, has a capacity for 5,000 guests, and the rates are \$1 to \$1.50 per day, European, and \$2 to \$2.50 per day on the American plan. The Kenilworth, on West Park boulevard and Billon avenue, has a capacity of 1,500 guests, with a rate of \$1.50 per day.

The above mentioned are a few of the new hotels that have been erected near the Exposition grounds for the accommodation of World's Fair visitors. All told there are about twoscore. All are within easy walking distance, and all are situated on high ground, with comprehensive views of the grounds. All of the structures are well built, and in some of them the most luxurious quarters are obtainable. The rates are established and will not be increased during the Exposition.

Musical people and all who appreciate good music may thank the World's Fair for three notable compositions, written upon the invitation of the Exposition management. These are the "Hymn of the West," by the most distinguished living American poet, Edmund Clarence Stedman, the music for which was written by Professor John K. Paine, who is at the head of the music department of Harvard university; "Louisiana," a march by Frank Vanderstucken, leader of the Cincinnati Orchestra; a waltz, "Along the Plaza," by Henry K. Hadley of New York, who has won his laurels long before this as writer of operatic and other musical compositions.

The Chinese exhibit at the World's Fair is filled with pleasing surprises. Some of the most magnificent articles of furniture are a part of this wonderful display. The carving and inlaying of ivory, bone and wood illustrate the marvelous skill of the Chinese.

Models included in this interesting exhibit show the homes and home life of the Chinese, their weddings and funerals, Chinese tea house, restaurant and shop, Chinese weaving and some of the beautiful silks and wearing apparel of the Chinese and their methods of manufacturing them.

One feature of the exhibit is two magnificent Chinese beds, each of which has the appearance of being a small house of great beauty. One is a summer bed, the other for winter. The summer bed is hand carved and inlaid with ivory and bone figures and landscapes exquisitely carved and so skillfully joined as to appear a part of the wood. The bed and furniture are of carved bamboo. The bed consists of an anteroom, with tables, chairs and tea stands, and in an inner room, which is the sleeping apartment, there is a couch with coverings of gauzy silks.

The winter bed is still more elaborate. It consists of three compartments. The first contains four chairs, a tea poy and a chest of drawers. This is the sitting apartment. The second is the dressing room, and the third is the sleeping apartment, or the couch itself. The furniture is of rosewood inlaid with ivory carving of birds, flowers and trees. The couch is covered with silks of the finest texture and in gaudy colors. The sleeping compartments are lighted with Chinese lanterns of silk hung at the outer entrance, while the light enters through gauze panels, hand painted and in forms of rosewood inlaid with ivory figures.

A table and dish made of highly polished ash, with exquisitely carved bamboo figures inlaid, are shown. The work is so artistically done that each article seems to have been made of one piece of wood.

There is also a large display of Chinese lanterns made of silk, gauze and other light material and some made of beads artistically arranged with glass centers. The silk and gauze are beautifully hand painted.

There are models of some of the great Chinese temples, theaters and arches, showing elaborate carving in wood and ivory and two large elephant tusks exquisitely carved.

Free wharfage will be given to all boats landing at St. Louis during the World's Fair. Traffic Manager Hilteary of the Exposition and Joseph P.

Whyte, harbor and wharf commissioner of St. Louis, have decided on the locations assigned to the various kinds of boats.

Yachts, steam launches and all boats propelled by their own power have been assigned wharf space between Choteau avenue and Biddle street. These streets, running east and west, form the boundary lines for the central business district of the city.

House boats have been assigned wharf space north of Biddle street and south of Choteau avenue.

St. Louis has a river front of twenty miles. The Broadway line of the Transit company parallels the river from the city limits on the north to Jefferson Barracks on the south. At no point are the cars more than five blocks from the Mississippi river. The World's Fair may be reached for one fare by transferring to any of the eight lines that cross Broadway and reach the Exposition grounds.

A beautiful city has grown up among the trees on the World's Fair grounds at St. Louis. It has nothing to do with the immense exhibit palaces, but is a thing apart. The houses in this new city are of various styles of architecture. Some are palatial in size and appearance, while others look merely cozy and inviting. Never before have so many notable and historic buildings been constructed in one group. This new city might be called the City of the States, for the houses included in it are the state buildings at the Fair.

The city is not compact, but somewhat straggling, as befits the picturesque view. Yet there is nothing suggestive of a Stringtown-on-the-Pike about this city, for the grounds surrounding each of the houses are beautified with gardens typical of the state represented.

All the states are to be represented at the World's Fair. This means a great deal, a shining triumph for the Louisiana Purchase Exposition, and furnishes another illustration of the fact that this Exposition's completeness is the marvel of the age.

Fifty-one states, territories and possessions of the United States have taken the steps necessary to participate in the World's Fair on an important scale. But two states were still outside the fold at the last report, and in each of these was a well defined movement in favor of being represented at the Fair with buildings and exhibits. New Hampshire, the old home state, and Delaware are the states referred to. In New Hampshire a fund for participation is being raised privately by patriotic citizens, so that in the event of legislative inaction this commonwealth may be represented.

The states and territories are expending over \$7,000,000 in their effort, to show off to best advantage at the Exposition. This is a million and a third more than was expended at the Chicago exposition by the states. In addition to this, large cities in many states will have municipal exhibits, the funds for which are not included in these figures. The municipal exhibit idea is entirely novel. From a number of the states there will be prominent county exhibits provided by special appropriation of county funds.

This City of the States presents a picture of surpassing beauty. Nature has done much to aid in the creation of the picture. Never before has any exposition been able to grant such advantageous sites for state buildings. The buildings are situated on a plateau about seventy-five feet higher than the level ground to the north upon which stand the main exhibit palaces. There are hills and ravines here and there, enabling the landscapists to lay out a most delightful pattern of roads and terraces and lawns.

The smallest of the state buildings is

that of Arizona, which stands near the southeastern entrance to the grounds. One of the largest is that of Missouri, from the dome of which it is said that perhaps the very finest view of the Exposition may be enjoyed. This building is a palace in the Italian renaissance architecture, built at a cost of \$105,000. Near by is the reproduction of the Cabildo at New Orleans, in which the Louisiana Purchase transfer ceremonies took place—Louisiana's state building. Ohio has a clubhouse of highly ornate design, in the architecture of the French renaissance. Illinois is prominent with a most pretentious structure, with wide verandas and a commanding cupola.

A description of each of the state buildings, with any detail, would more than fill a newspaper page. It is only possible here to hint at some of the interesting structures. California, for instance, has reproduced in exact size the famous old La Rabida Mission. Connecticut presents a replica of the Sigourney residence at Hartford, home of the poetess Lydia Huntley Sigourney in her time. This building is said to be the finest specimen of purely colonial architecture now standing. The New Kentucky Home, from the Blue Grass State, is a handsome clubhouse that would make some of the mansions along Fifth avenue, New York city, look insignificant. Beauvoir, the quaint old house which Jefferson Davis owned and occupied for many years, is reproduced by Mississippi. Its wide verandas or galleries give it a most inviting appearance. Washington's headquarters at Morristown, N. J., are reproduced by New Jersey. Virginia contributes Monticello, the home of Thomas Jefferson.

The state of Washington contributes a structure of unique design. It is called the Wigwam, five stories high, built of wood from Washington forests. The building is octagonal, with gigantic diagonal timbers rising from the ground and meeting in an apex ninety feet in the air, above which is built an observatory, from which a splendid view of the Exposition may be had. An elevator will carry visitors to the observatory.

New York, Pennsylvania, Ohio, Arkansas, Colorado, West Virginia, Indiana, Wisconsin, Texas and many other states are represented by buildings which cannot fail to arouse admiration. The Texas building is in the shape of a five pointed star, an appropriate idea for the big Lone Star State. Iowa has a magnificent mansion, with classic porticoes and a central tower containing an observatory chamber. Kansas, Indian Territory and Oklahoma each uphold the growing reputation of the southwest for enterprise and fertility of resources.

The herd of Jersey cows assembled at the World's Fair at St. Louis to represent the Jersey breed in the universal dairy test has been inspected and has been pronounced in perfect condition and ready to start upon their six months' grind on a day's notice.

W. R. Spann of the Burr Oak Jersey farm, Dallas, Tex., was the inspector, and he was thorough in his work. He passed a week on the Exposition grounds, and much of the time was spent in and around the Jersey cattle barn, and the condition of each individual of the herd of forty cows was definitely ascertained.

Never was more intelligent and careful treatment lavished on animals. No athlete was ever better trained for a contest requiring the development of speed, skill and endurance than has been this herd of Jerseys. When it is known that this herd is to compete with selected herds of Holsteins, Short-horns, Brown Swiss and Devons, and



the herd making the best score for the production of butter, milk and cheese is to establish the standing of the various breeds, the importance of the cows being in perfect condition may be understood.

For a solid year the Jerseys have been in constant training. Twenty-five cows will participate in the contest. Cows were selected from the best herds in the United States.

Dr. J. J. Richardson, president of the American Jersey Cattle Club, under whose auspices this entry is made, toured Europe and visited the famed Isle of Jersey, where the breed originated. He was seeking the best cows, but returned satisfied that Europe could show no cows that were better than those bred in America.

Though only twenty-five cows will participate in the test, forty cows were selected. They were assembled at Jerseyville, Ill., a year ago. This is near St. Louis, and the cattle have become acclimated. Last December they were removed to St. Louis. The cows are the property of individual members of the club and are loaned for the term of the test. C. T. Graves, a breeder at Maitland, Mo., was selected as the superintendent to have charge of the cattle, and he has been highly complimented by Dr. Richardson and Inspector Spann for the wonderfully fine condition in which he has placed the herd.

A series of model dairy barns have been built for the breeds competing in the test. The barns are octagonal in form, and are so arranged that the cows are in the center and a wide promenade permits visitors to pass around and view the cows as they stand in their stalls.

The milking and feeding are to be done in plain view of the public, and representatives of the various herds will at all times have access to all the barns to see that no sharp practices are indulged in.

The test not only consists in showing the amount of butter, milk and cheese produced, but the cost of production is taken into consideration. Every ounce of food given each cow is weighed and carefully recorded. When the cows are milked, the milk is conveyed to a model creamery in the Agricultural building, where it is tested and made into butter and cheese and where all records are carefully kept.

The Jersey cattle participated in a similar test at Chicago during the Columbian Exposition and carried off first honors.

Superintendent Graves is sanguine over the result of the present test. He says that the Jerseys have always demonstrated their superiority over all other breeds when placed in competition, and this time they will show to better advantage than ever. Not only is the Jersey milk richer in butter fat than the milk of any other breed, says Mr. Graves, but it can be produced at a less cost. The Jersey cows are the smallest of the standard breeds, and he asserts that they consume less feed. They assimilate their food, and it is converted into milk and butter and is not used in building up and sustaining a large carcass.

"We are going to make all other breeds take to the woods after this test," said Mr. Graves. "A few days ago I was testing some of our Jersey milk, and my hands were all sticky and greasy from the enormous amount of butter fat the milk contained. Mr. Von Heyne, who is in charge of the Holsteins, sent over a quantity of his milk for me to test. Of course, from a commercial standpoint, there was no comparison between the milk, but it was a pleasure to test his milk, for when I got through there was no grease on my hands. After this I will have a bucket of Holstein milk

around handy to wash my hands in after testing our own rich Jersey milk."

The test begins May 16 and continues 120 days.

A unique exhibit at the World's Fair was prepared by the agricultural department of the University of California. It is a large map, so colored as to show the character of the various soils of the state. It gives a clear idea of the situation and the extent of the arable and untillable sections. In the localities that cannot be cultivated are shown the Sierras, the lava beds and the desert. The map indicates the location of the cultivable portions of the mountains and Mohave plateau and shows the nature of the foothills and valleys of that wonderful state.

Thirty thousand dollars will be given in prizes for the best bands at a tournament to be held during the Exposition. All through the World's Fair the musical feature will be prominent. The most famous bands of the world are under contract to participate during considerable periods. Among these are Le Garde Republicaine band of France, the Royal Grenadier band of England, the American National band, Sousa's band and others.

## The Master of Forgetting

By Howard Fielding

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SHE was a pretty girl of a startlingly composite style, with corn colored hair and dark eyes—rapid, restless eyes, with long black lashes. Her companion was a tall young man of a ruddy blond type. He had an honest, bold face, and yet he looked worried, and there was a suggestion of furtiveness, almost of shame, in his expression.

They were standing upon a street corner in the little university town and seemed to be waiting for a trolley car. That was my own business at the moment, and I paused just beyond hearing of their conversation, which seemed to be in earnest. I caught a word or two in spite of myself, but not the meaning. They were a notable couple, and while I did not stare at them I did not turn my back.

I was a stranger in the place, and my clothes had been made by a good tailor in the city, so I was not surprised to receive a rapid, critical glance from the young woman. I was, however, somewhat startled by a second glance, and when I got a third the situation began to have a distinct and unmistakable character.

I am cursed with a romantic nature, but experience has taught me that when a strange young woman tries to flirt with me behind the back of an honorable escort she is more romantic than I am, and an acquaintance between us will not end happily. I immediately became interested in an old stone church on the other side of the street. It was not a beautiful object, but it looked safe.

Two minutes later a car came along, and I got aboard. The young man followed me, and he waved his hand affectionately to the girl, who remained upon the sidewalk. She made a quick and clever little gesture which might or might not be construed as throwing a kiss.

When we reached the college grounds I left the car, the young man still at my heels. He followed me almost to the door of University hall and then turned toward the terrace. I watched

him covertly until he stopped by the granite wall and bared his head to the breeze while he looked out across the valley.

My errand was with Professor Sumner, and I was shown into his room, which occupies a corner of the great gray building upon the ground floor. He is a heavy man of middle height, with a strong neck and a big head that looks as if it might be full of hard-working brains. His hair is iron gray, and his beard and mustache are almost white. He is an American of long descent, but was a student in Germany for so many years that he speaks our language with a slight accent.

I gave him my letter of introduction from a friend in the city, and though it filled a page he read it at a glance—I had almost said at a gulp, for he has a way of tossing his head forward and tossing it back as if he seized a subject with his teeth and hurriedly swallowed it.

"You want to make an article about hypnotism," said he. "Do you know anything about it?"

"No," said I.

"Why didn't your editor send a man who did know something about it?" he demanded.

"Because he wanted your views unadulterated," I replied.

"Good," said he, swallowing my remark with a relish. "If that is what

you will write I shall talk to you. Is it the case of Bradford Dill that has sent you here?"

Dill was a bank president and a highly respected citizen. Owing to the dishonesty of two employees the bank got into difficulties, from which Dill rescued it with honor, but the matter so preyed upon his mind that he was brought to the verge of insanity. The story was that Professor Sumner had hypnotized him and had commanded him to forget his trouble, with the result that Dill had regained his mental balance almost immediately.

"It was that case more than any other," I replied.

"The story as published is substantially true," said he. "Mr. Dill is no longer out of his mind, but I shall soon be so if people do not stop running to me with their troubles. I wish I had told him to forget that he had been to see me. It would have spared me much annoyance. However, let us proceed, for I have not much time."

He went to a locker and took out of it a small machine that resembled an electric fan. This he set upon the table and connected it with wires from a lamp. Certain parts of the instrument began to revolve, and I beheld a luminous spot that twinkled and yet was sharply fixed, like a great star.

"Do not look too long," said he, and at that moment an old negro servitor who had ushered me in appeared at the door.

Professor Sumner, after a glance at the black, crossed the room, and there was a whispered conference.

"You have good fortune," said the professor, returning. "Here is some one who wishes to consult me. It is your opportunity."

"But this must be some private matter," said I. "Your visitor will not speak before me."

Already the professor had me by the arm, and he led me behind a screen and seated me in a chair before I could make up my mind to resist. But as he was arranging the screen for my more complete concealment I found my voice.

"I can't do this," I protested. "It does not seem right."

"Let your conscience be at peace," said he. "If anything is disclosed which you should not know, I will throw you into a trance and you shall have your mind wiped clean of it. That is understood, eh?"

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## The Youth's Realm

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Before I could reply I heard the door open. Professor Sumner stepped aside, and I was sitting there in the corner, blushing unseen, like the flower in the poem.

"Professor Sumner," said a voice that made me jump.

"I am he," was the reply.

"You do not know me?"

"I have seen your face, but I do not know your name," said the professor. "If there is any reason why you do not wish to give it?"

"Thank you," said the visitor hastily. "I suppose that I am foolish about it. You are a man in whom any one could have confidence. You are greatly respected in this community. If you prefer that I should introduce myself?"

"By no means!" exclaimed Professor Sumner. "The face is enough. You are an honest man, and you are in trouble. In the past few weeks I have seen plenty of people who were in trouble, but very few honest men. You are welcome, sir. What can I do for you?"

There was a moment of silence, and then my young man of the corner and the street car—the escort of the pretty girl of two complexions—said slowly:

"There is something which I would like to forget; something which it is unjust that I should remember—at least it is an injustice to remember it as I seem compelled to do. Can you make me forget it?"

"I can make you to forget anything at all," replied Sumner; "your name, your age, your native tongue. I can send you out of this room dumb, and you shall never speak English until you have laboriously learned it all over again."

I could hear the young man's chair strain as he leaned back in it, and I could imagine the expression of his face.

"What is this that you wish to forget?" demanded the professor. "I must have a perfect idea of it before we begin."

The young man begged delay and paced the floor for a minute or two.

"You have called me an honest man," said he, stopping suddenly. "I think I am too honest for my own good, surely for my own happiness. I have a horror of deception—an unnatural horror of it."

"So have I," responded the professor. "We should be friends. But you did not come here to tell me that."

"I will speak straight out," said the visitor in a voice which indicated that nothing could have been harder for him. "I am in love with a pure and admirable woman. She is not an angel. I suppose she has her little faults and weaknesses like the rest of humanity. I could hardly wish her to be otherwise. And it is the more unjust in me on that account to retain and to brood upon the memory of one slight error, but I can't help it. The thing is ruining my life."

"So I perceive," responded Sumner. "What did she do?"

"It was a trifling deception, a bit of thoughtlessness," continued the young man. "I—I am not a resident of this town, though I live not far away. You will make no attempt to identify me or the young lady?"

"Trust me," said Sumner. "I live the life of a monk in these stone walls."

"There was a man, somewhat older than myself," said the visitor, "with whom this young lady"—

"We will call her Miss A."

"Very well—with whom Miss A. had been acquainted since she was a little girl. He is a very handsome fellow, but he lacks principle. I think Miss A.'s influence upon him was good, in spite of the difference in their ages."

"We will call him Mr. B.," said the professor.

"Mr. B. lived in the same town as myself," continued the visitor. "He married a young woman of some means, but not from mercenary motives. It was an excellent match and I don't see why they shouldn't be very happy; but there is no denying that Mrs. B. is of a jealous disposition. I have seen it exhibited; in fact, I saw it once in the case of Miss A., and in all honesty I can say that there was no justification that I could discover. Miss A. had merely written a note asking Mr. B. whether he was to attend a certain dancing party."

"The result was most unfortunate. There was no open quarrel. Miss A. and Mrs. B. continued upon friendly terms, as they had been all their lives. But a break had been threatened and to avoid such a danger in the future Miss A. took the very unwise course of concealing a perfectly harmless little correspondence with Mr. B. They were members of many clubs and societies, and it was necessary they should communicate with each other. Of course this communication should have been perfectly open, or it should not have existed; but, unfortunately, they did not see the matter so clearly."

"How did they manage it?" asked the professor, and I could hear the visitor's feet shuffling nervously on the floor before he replied:

"Miss A. used to leave notes at his house," said he, in the voice of one confessing a black crime of his own. "Of course, I am giving you the worst possible view of this affair. Really there could not be anything more innocent in intent than this. Miss A. left the notes under a book on a table. To make matters worse," he added, laughing nervously, "it was an old family Bible. Miss A. and I went driving a good deal at that time, and we used to stop at the B.'s."

"Did you know she left the notes?" asked the professor.

"Certainly not," was the reply. "When I accidentally discovered it I was very much grieved, and, though my acquaintance with Miss A. was hardly close enough to warrant me in criticising her conduct, I—I was forced by a sense of duty to—"

"Tell her to stop," said the professor, finishing the sentence. "Did she do it?"

"I can see that you are condemning her unjustly," said the young man in a rather high key. "You blame her unnecessarily."

"Not in the least," protested the professor. "I am merely trying to get the view of the affair which you find the most painful. Did she stop?"

"She did, but I—I regret to say—"

"That she didn't stop until you had caught her again."

"Something of the kind," was the reply. "But there were excuses. You do not understand. She is a girl of the most honest, noble impulses. It was quite contrary to her nature. But it does hurt me to think that she deceived me. Selfishness! It's all over. The B.'s moved to Chicago almost a year ago. And Margaret—Miss A.—and I have grown closer together. I have learned to esteem her more highly, to know her better. Why can't I forget this thing? It's because I am crazy on the subject. I have twined it in with bits of petty and jealous gossip until my whole life is ruined by it. I am letting my happiness slip by in miserable, cowardly indecision. This doubt of her, that is no better than a treason, poisons the air I breathe. It robs me of my sleep!"

"Are you under any pledge to the young lady?"

"No," was the reply; "but, unless I flatter myself too highly, I may be today. I am going to ask her to marry me. I have good hope, and I would like to begin a new life—I would like to be happy. For her sake chiefly, I swear it—for her sake. Why, think of it! I have plenty of money. I am free. We might see the world together and be the happiest people in it."

I shuddered involuntarily, and the legs of my chair rattled on the floor, but the professor's voice drowned the noise.

"I will do what I can for you," said he. "I understand the case thoroughly. As a man of the world, as one who has seen much of life before he came to this se-

clusion, I offer you my help. Sit here."

I heard the whirl of the revolving mirrors, and my heart stood still. Would Sumner take away from this young man the one memory that could save him from destruction?

Suddenly I heard the professor's voice, but so changed as to be hardly recognizable. It was not loud, but it was keen as a knife.

"You will think of the right name of this young woman whom we have called Miss A.," said he. "You will not speak it, however. Think of her intently and remember what I tell you: You do not love her. You know her to be a deceitful and dishonest woman, who was false to her friend, to you and to every right principle. You will never ask her to marry you. If she ever needs your help you will give it because you loved her once. But you do not love her, you cannot trust her. She would drag your soul down and you could never lift hers up. That is the law. And you will forget that I have told you this. You will think that it came up naturally in your heart, for that is best. You will leave this room immediately and forget that you have ever seen me. Wake!"

I heard him rise and stagger to the door without a word. It closed behind him, and almost at the same instant the professor drew away the screen.

"It was somewhat confidential," said he. "I think perhaps you would better"—

"There is no need," said I. "I knew it before."

"You know this woman?"

"I have seen her once," I replied. "It was enough."

Half an hour later when I left the building the tall young man was standing upon the terrace. I walked that way and paused beside him.

"It is a grand view from this spot," said I.

"The air is so pure today," he replied. "It is refreshing and some way different. I feel as if my soul had bathed in this white sunlight and was clean. I beg your pardon for my enthusiasm," he added. "Are you connected with the university?"

"No," I replied. "I have been calling upon Professor Sumner."

"A very remarkable man, I am told," said he. "I have never had the pleasure of meeting him."

### Result of Professor Chittenden's Dietary Experiments.

The chief paper read before the National Academy of Sciences at its last meeting was a description of a series of experiments recently conducted by the Sheffield Scientific school of Yale to determine if the average human being is not eating too much.

Professor Russell H. Chittenden, the director of the school, who conducted the experiments and who read the paper, made the statement that the average healthy man eats from two to three times as much as he needs to keep him in perfect physical and mental health and vigor.

Professor Chittenden said three classes of men were experimented on, several professors of the school, including Professor Chittenden himself, several students and a squad of United States soldiers. There was a gradual reduction of meat and other proteid foods, with little if any increase in starch and other foods in nearly all the tests. No fixed regimen was required in any case, the endeavor being to satisfy the appetite of each subject. In only one case was meat entirely eliminated from the diet.

At the end of the experiments, which lasted from six months until nearly a year, the entire lot of men who had been Professor Chittenden's subjects were in the best of health. Their weight in some cases was almost exactly the same as when the experiments were begun and in some slightly lower. Their bodily vigor was greater and their strength was much greater, partially owing to their regular physical exercises during the experiments and partially owing, Professor Chittenden believes, to the smaller amount of food eaten.

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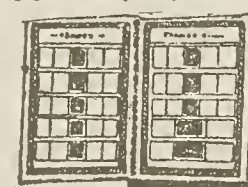


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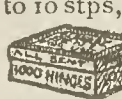
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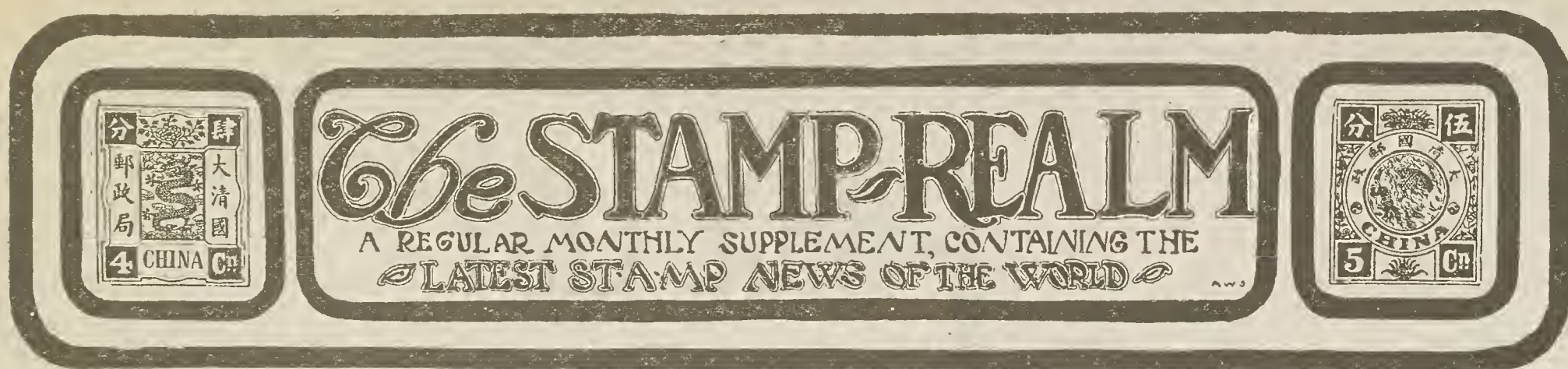


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THE ST. LOUIS WORLD'S FAIR  
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THE world's fair stamps have at length arrived, and while they are no better from an artistic point of view than the average new issue, they are large and attractive specimens of the commemorative stamp, fitly calling attention to the great fair and the historical event it commemorates, known as the "Louisiana Purchase." The 1c stamp is the least artistic of the set. The head in the center is separated from the miniature scenes drawn on a smaller scale at right and left by an arch supported on two columns. The archway is in good proportion to the surrounding scenery, taking the perspective into consideration, but the large head, on the other hand, is not in proportion to the arch; and while it was not intended to be, the effect is displeasing, much more so than if the head had been simply enclosed in an oval, a figure which has no proportion in itself to any object within or without it, and which best separates objects drawn on different scales. We only mention this fault in connection with the 1c value.

We wish to call the attention of every visitor to the fair to the fine post-office exhibit.

Entering the Government building from the eastern end, the visitor sees at his left a railroad postoffice car. This is not a mere coach standing idle, but is one of the most improved mail cars, in which men attached to the United States railway mail service are actively engaged in "throwing" the mails. Here you will see the postal clerks at work, just as they work while speeding along a railroad track.

A curious collection of old time relics from the postoffice museum at Washington illustrates as no verbal description can do the crude beginnings of the postal system. One of these relics is an old fashioned stagecoach that once carried United States mails through a portion of the Louisiana purchase territory. President Roosevelt, who once inspected it, examined with a rough rider's interest the bullet holes which stage robbers and mountain brigands shot through its stiff leathern curtains. General Sherman and Sheridan and President Garfield rode in this old coach during the strenuous days of frontier life. Among the collection of documents showing the primitive postal methods in vogue in the early days is to be seen the old book of accounts kept by the first postmaster general, Benjamin Franklin, all written by hand. It is a rare collection of stamps, including ancient Filipino, Porto Rican and Cuban stamps. The postoffice department's exhibit occupies 12,469 square feet.

Some collectors are still ignorant of the reprint, associating it with the counterfeit. There is the genuine reprint and the ungentine. The latter, whether a government or private production, is of course a counterfeit, but not the former. One of the greatest philatelists of this country, Mr. Luff, has a collection of reprints for which he paid nearly \$4,000.

## A VARIETY OF HOME-MADE STAMP DEVICES

**STAMP TONGS.** Experts do not use the fingers, to any extent, in handling stamps of great rarity. Such stamps are usually old and too fragile to be handled without the greatest care. If the stamps are in perfect condition, their value is enhanced; a slight tear, on the other hand, may bring their value down to about one-half of the catalogue price. Many of the early issues were printed on thin paper, a paper which sticks best to the envelope when glue of a poor quality is used. Modern gumming is done by machinery which spreads the glue or mucilage more evenly over the backs of the stamps, and the glue itself is more adhesive; hence paper of any thickness can now be used. The early issues are therefore often found printed on a thin, almost transparent paper which is easily torn, and a pair of stamp tongs is almost a necessity to the person daily handling such stamps.

Soiled fingers are nearly as bad as cancelling machines for defacing stamps which were in fine condition. Stamps which are constantly handled with the fingers get soiled and greasy and in time become classed with torn or defaced stamps which are worth but a fraction of the catalogue price of a good specimen.

A pair of stamp tongs can be made by bending in the middle a short strip of waste tin. Any tinsmith will willingly give you all the waste in his shop, for it is of no value to him. A strip five or six inches long and one-half inch wide will make a convenient pair of tongs.

**WATERMARK REVEALER.** Lay the stamp face down on a black, smooth surface and pour over the stamp half a teaspoonful of benzine. When the paper is thoroughly soaked the watermark is usually revealed, for the paper is so thin where the watermark is impressed that the black shows through from the object underneath. A piece of glass with black paper or cloth underneath makes a good surface to place the stamp on. Benzine should not be used near a flame as in evaporating the gas becomes highly inflammable.

**DAMAGED STAMPS.** Don't throw away any common stamps which may be damaged, for while they are valueless as specimens for the collection, they may be used as patches, so to speak, when more valuable stamps are to be repaired.

A stamp with a piece missing may sometimes be mended so skillfully by pasting a stamp of the same shade and color on the back that it is difficult to distinguish it from a perfect specimen. It therefore pays to save stamps of no philatelic value, but of different colors, and also odd bits of perforation, to use for this purpose.

**HEAVY CANCELLATIONS** may be partly removed with a common rubber eraser, but if one is not careful, the stamp itself is injured. Do not use an ink eraser, for this rubs off the surface of the paper, as well as the ink.

**A Good Stock Book.** Cut a full-length strip about  $\frac{3}{4}$  of an inch deep off the bottom of an old envelope. This makes an excellent pocket for the stock book. As many pockets can be made as you have old envelopes provided the envelopes have been cut open at the top and not at the side. Spreading them far enough apart, about 5 or 6 can be glued to the page of a blank book. Several pages make a book sufficiently large to hold hundreds of duplicates. It looks better if the pockets are made of envelopes all of the same width. A drop of glue should be placed in the center of the pocket to glue the inside and outside strips together at this point, dividing the pocket into two halves. If this is not done, there may be too great an opening in the center of the pocket, allowing the stamps to slip out.

**SCRAP BOOK.** Every collector should have a blank book in which to put newspaper or magazine clippings pertaining to stamps. Any article giving information likely to be useful to a collector should be saved. Many collectors have literary aspirations. Not a few have issued a small stamp paper at some period of their career. Others have written essays or lectures on some branch of their pursuit either for publication or to be read at a meeting of their stamp club. To all such the scrap book at some time may be more valuable than any other book to be consulted. It should be indexed. In the back of the book leave a page for each letter of the alphabet. Also number the pages in order throughout the book. The important word of the title is the one to be indexed. For instance, "Some Facts About Counterfeits" would be indexed under C, "Counterfeits" being the subject in a nutshell. If it is on page 5, say so. The title should be indexed thus:

"COUNTERFEITS. Some facts about C. 5."

Indexed envelopes may also be used for clippings.



25 CENTS  
For  
4 Cents

One packet of stamps worth 25c will be given to each person sending us the names and addresses of 2 stamp collectors and 4c to cover postage and cost of mailing. This packet contains no duplicates, nor do the following Sets:  
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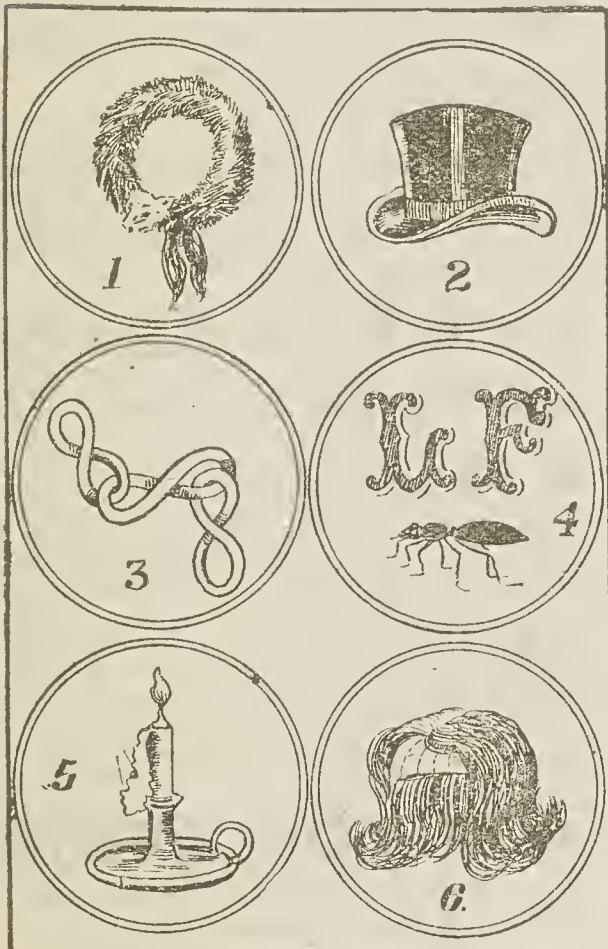


# THE PUZZLER

## No. 214.—Charade.

My first is something good to eat.  
My second is a preposition.  
My third is a most important member of the body.  
My whole is an explorer.

## No. 215.—Animal Puzzle.



Each picture represents an animal.  
What are the names?

## No. 216.—Nonsense Number.

Let fifty-five divided be  
By naught; a thousand take from me  
And add what's left, and you will see  
What rules the world, as all agree.

## No. 217.—Transpositions.

[Fill each blank with the same four letters differently arranged.]  
Let us — at this pleasant — and  
tie our horse to a —. Then we will  
go to the store and buy — for the  
cook and — for the children.

## No. 218.—Beheadings.

1. Behead a quick look and leave a long spear. 2. Behead unusual and leave a common verb. 3. Behead to come forth and leave to sink. 4. Behead to correct and leave to repair. 5. Behead to that place and leave to this place. 6. Behead perfect and leave to divide. 7. Behead part of the neck and leave to mimic. 8. Behead brightness and leave privation. 9. Behead the backbone and leave an evergreen tree. 10. Behead to light up suddenly and leave to strike with a whip. 11. Behead to fall back into a former state and leave to pass away. 12. Behead an emblem of peace and leave to dwell. 13. Behead a pool and leave before. 14. Behead disdain and leave a grain. 15. Behead to bring up and leave to show-er.

## No. 219.—Double Acrostic.

My primals spell something that my  
finals could not do without.  
Crosswords: 1. Need. 2. Partly open.  
3. Sound. 4. Name of a lake in the  
United States. 5. Well known animals  
that infest houses.

## No. 220.—Missing Rhyme.

1. Is it terror? No, it is not —.  
2. Is it not far off? No, it is not —.  
3. Is it a much used beverage? No,  
it is not —.  
4. Is it an outward sign of grief or  
emotion? No, it is not a —.  
5. Is it to guide a vessel on the wa-  
ter? No, it is not to —.  
6. Is it a nobleman, an equal? Yes,  
it is —.

## No. 221.—Wordmaking.

[Add one letter at a time.]

1. An important pronoun.
2. A disjunctive conjunction.
3. A foreign fruit.
4. A present.
5. A contest between one or more persons.
6. Terror.
7. The cargo of a ship.
8. To cause fear to another.

## No. 222.—Geographical Jumble.

1. Olcagic—A western city.
2. Tovmern—An eastern state.
3. Niceve—A city in Italy.

## Pointed Paragraphs.

When a man is old enough to know  
better, he is too old to do it.

After a mighty lie has prevailed men  
call it the truth.

Unless a man is intelligent and con-  
sistent he never changes his mind.

The more some people try to explain  
the deeper they get in hot water.

Love may make the world go round,  
but money helps to push it along.

## Key to the Puzzler.

No. 214.—Charade: Pie-on-ear—pio-  
neer.

No. 215.—Animal Puzzle: 1. Boa. 2.  
Beaver. 3. Lynx. 4. Elephant. 5.  
Tapir. 6. Hare.

No. 216.—Nonsense Number: L(O)V.  
ME—M=E. LOV+E=LOVE.

Now LOVE you see  
Rules all the world, as you'll agree.

No. 217.—Transpositions: Stop, spot,  
post, pots, tops.

No. 218.—Beheadings: 1. G-lance. 2.  
R-are. 3. E-merge. 4. E-mend. 5.  
T-hither. 6. I-deal. 7. N-ape. 8. G-loss.  
9. S-pine. 10. F-lash. 11. R-elapse. 12.  
O-live. 13. M-ere. 14. S-corn. 15.  
T-rain.

No. 219.—Double Acrostic: Primals—  
Water. Finals—Trees. Crosswords—  
1. Want. 2. Ajar. 3. Tone. 4. Erie.  
5. Rats.

No. 220.—Missing Rhyme: 1. Fear.  
2. Near. 3. Beer. 4. Tear. 5. Steer. 6.  
Peer.

No. 221.—Wordmaking: 1. I. 2. If.  
3. Fig. 4. Gift. 5. Fight. 6. Fright.  
7. Freight. 8. Frighten.

No. 222.—Geographical Jumble: 1.  
Chicago. 2. Vermont. 3. Venice.

Frank Glendin Myers and Richmond  
McDonald of Florence, Colo., aged  
thirteen and nineteen years respective-  
ly, have invented a wireless telegraph  
system that is said to excel that in-  
vented by Mareoni, says the Cleveland  
Plain Dealer. A practical test was  
made recently, and messages were sent  
and received by experienced telegraph  
operators for a distance of five blocks  
with the greatest ease.

The electric solution used is the in-  
vention of the boys. A large plate of  
sheet iron is nailed to the house tops  
of the sending and receiving stations,  
a distance of five blocks, and these  
catch the sound through the medium  
of the electricity through the ground.  
Myers is the son of a telegraph op-  
erator and has a liking for electrical  
questions. The boys have been work-  
ing on their invention for many  
months.

## New Powder Without Recoil.

Tests of a new powder which the  
inventor claims is without recoil are  
about to be made by United States  
government officials. If the inventor's  
claim can be proved true it will revolu-  
tionize ordnance and may perhaps rev-  
olutionize methods of warfare. The  
greatest difficulty that a maker of big  
guns has to overcome is the recoil,  
which in time puts the gun out of  
commission by destroying its machin-  
ery. The new powder, it is said, has  
no perceptible recoil, and a child may  
hold its hand on the breech of a big  
gun when it is fired without fear of  
being injured.

# PRICE LIST

## HOLTON STAMP COMPANY

On the following pages  
will be found part of our large  
price list which will be sent post free to all buyers. Order  
promptly before stock is all sold.

## SOUTH & CENTRAL AMERICA COMPLETE SETS OF UNUSED STPS.

All are guaranteed genuine originals

### Ecuador

|      |   |                |    |
|------|---|----------------|----|
| 1892 | 8 | varieties..... | 35 |
| 1894 | 8 | " .....        | 35 |
| 1895 | 8 | " .....        | 35 |
| 1896 | 8 | " .....        | 35 |
| 1892 | 7 | official ..... | 35 |
| 1894 | 7 | " .....        | 35 |
| 1895 | 7 | " .....        | 35 |
| 1896 | 8 | " .....        | 35 |
| 1896 | 7 | unpaid .....   | 35 |

### Honduras

|      |    |                         |    |
|------|----|-------------------------|----|
| 1878 | 7  | varieties.....          | 35 |
| 1890 | 11 | " .....                 | 35 |
| 1891 | 11 | " .....                 | 35 |
| 1891 | 3  | " 2, 5 and 10 pesos.... | 35 |
| 1892 | 11 | " .....                 | 35 |
| 1893 | 11 | " .....                 | 35 |
| 1895 | 8  | " .....                 | 35 |
| 1890 | 11 | official .....          | 35 |
| 1891 | 11 | " .....                 | 35 |

### Nicaragua

|      |    |                |    |
|------|----|----------------|----|
| 1882 | 7  | varieties..... | 35 |
| 1890 | 10 | " .....        | 35 |
| 1891 | 10 | " .....        | 35 |
| 1892 | 10 | " .....        | 35 |
| 1893 | 10 | " .....        | 35 |
| 1894 | 10 | " .....        | 35 |
| 1895 | 10 | " .....        | 35 |
| 1896 | 9  | " .....        | 35 |
| 1897 | 9  | varieties..... | 35 |
| 1898 | 11 | " .....        | 35 |
| 1899 | 11 | " .....        | 35 |
| 1890 | 10 | official ..... | 35 |
| 1891 | 10 | " .....        | 35 |

## Variety Packets

|                                |    |         |
|--------------------------------|----|---------|
| 50 varieties.....              | \$ | 05      |
| 100 " .....                    |    | 10      |
| 150 " .....                    |    | 20      |
| 200 " .....                    |    | 25      |
| 300 " .....                    |    | 50      |
| 400 " .....                    |    | 90      |
| 500 " .....                    |    | 1 25    |
| 1000 " .....                   |    | 4 00    |
| 2000 " .....                   |    | 15 00   |
| 2000 " mounted on sheets ..... |    | 17 00   |
| 3000 " .....                   |    | 55 00   |
| 3000 " mounted on sheets.....  |    | 58 00   |
| 4000 " .....                   |    | 100 00  |
| 5000 " .....                   |    | 185 00  |
| 6000 " .....                   |    | 300 00  |
| 7000 " .....                   |    | 425 00  |
| 8000 " .....                   |    | 650 00  |
| 9000 " .....                   |    | 1000 00 |
| 10000 " .....                  |    | 1300 00 |

The above packets contain only genuine  
postage stamps in good condition

|      |    |                |    |
|------|----|----------------|----|
| 1892 | 10 | official ..... | 35 |
| 1893 | 11 | " .....        | 35 |
| 1894 | 10 | " .....        | 35 |
| 1895 | 10 | " .....        | 35 |
| 1896 | 9  | " .....        | 35 |
| 1897 | 9  | " .....        | 35 |
| 1898 | 11 | " .....        | 35 |
| 1899 | 11 | " .....        | 35 |
| 1896 | 7  | unpaid .....   | 35 |
| 1897 | 7  | " .....        | 35 |
| 1898 | 7  | " .....        | 35 |
| 1899 | 6  | " .....        | 35 |

### Salvador

|      |    |                         |    |
|------|----|-------------------------|----|
| 1890 | 9  | varieties.....          | 35 |
| 1891 | 10 | " .....                 | 35 |
| 1892 | 10 | " .....                 | 35 |
| 1893 | 10 | " .....                 | 35 |
| 1894 | 10 | " 2, 5 and 10 pesos.... | 35 |
| 1894 | 3  | " 2, 5 and 10 pesos.... | 35 |
| 1895 | 12 | " unsurcharged.....     | 35 |
| 1895 | 12 | " surcharged.....       | 35 |
| 1896 | 12 | " 1st issue.....        | 35 |
| 1896 | 12 | " 2nd issue.....        | 35 |
| 1897 | 12 | " .....                 | 35 |
| 1898 | 12 | " .....                 | 35 |
| 1899 | 11 | " .....                 | 35 |
| 1896 | 12 | official 1st issue..... | 35 |
| 1896 | 12 | " 2nd issue.....        | 35 |
| 1897 | 12 | " .....                 | 35 |
| 1898 | 12 | " .....                 | 35 |
| 1899 | 11 | " .....                 | 35 |
| 1895 | 8  | unpaid .....            | 35 |
| 1896 | 8  | " .....                 | 35 |
| 1897 | 8  | " .....                 | 35 |
| 1898 | 8  | " .....                 | 35 |
| 1899 | 8  | " .....                 | 35 |
| 1895 | 5  | postal packet.....      | 35 |
| 1897 | 6  | registration.....       | 35 |

Total, 69 complete sets, 635 varieties.  
All unused for only \$24.00 net.

These packets are put up for us in Europe  
where the labor of handling stamps costs but  
little.

NOTE:—Ask for Our Premium Certificates  
when you remit.

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|                          |     |
|--------------------------|-----|
| 300 mixed foreign stamps | 10c |
| 1000 " " " "             | 25c |

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### DEPARTMENT

We send out the best 50% approval sheets  
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### PERFORATION GAUGE

|              |    |
|--------------|----|
| Transparent  | 15 |
| On cardboard | 10 |

### ALPHA HINGES

|                             |    |
|-----------------------------|----|
| Alpha Hinges, per 1000      | 10 |
| 1000 finest peelable hinges | 20 |
| 1000 Swiss peelable hinges  | 15 |

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1. The numbers before each stamp are taken from Scott's Latest Catalogue.  
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Boston, Mass.

(Business Established in 1861)



# HOLTON STAMP COMPANY'S PRICE LIST

| No.            | Cat. pr.                   | Our pr. |
|----------------|----------------------------|---------|
| * 82 1879      | 5c slate black             | 03      |
| * 84           | 12 1/2c rose               | 15      |
| * 85           | 12 1/2c rose               | 15      |
| * 85           | 25c blue                   | 03      |
| * 85           | 25c blue                   | 03      |
| * 86           | 50c gray                   | 04      |
| * 91 1880      | 25c blue                   | 04      |
| * 92           | 50c brown                  | 03      |
| * 97 1881      | 5c blue                    | 03      |
| * 97           | 5c blue                    | 03      |
| * 100 1882     | 1c green                   | 04      |
| * 103          | 5c blue                    | 03      |
| * 114a 1883    | 10c on 20c brown, error    | 6 00    |
| * 114a         | 10c on 20c brown, error    | 3 00    |
| * 125 1888-89  | 5c blue                    | 04      |
| * 127          | 10c brown                  | 05      |
| * 127a         | 10c pale brown             | 25      |
| * 128          | 20c olive bistre           | 10      |
| * 129 1888     | 20c olive bistre           | 10      |
| * 129a         | 20c pale brown             | 05      |
| * 131          | 20c lilac gray             | 25      |
| * 131          | 20c lilac gray             | 25      |
| * 132 1890     | 1c gray brown              | 08      |
| * 137          | 20c violet                 | 10      |
| * 138 1891     | 1c olive gray              | 02      |
| * 141          | 5c emerald green           | 02      |
| * 141          | 5c emerald green           | 02      |
| * 142          | 10c claret                 | 10      |
| * 142          | 10c claret                 | 10      |
| * 143          | 20c ultramarine            | 1 00    |
| * 144 1894     | 1c violet blue             | 02      |
| * 146          | 2 1/2c lilac               | 03      |
| * 148 1896     | 1c dark violet             | 02      |
| * 149          | 2c claret                  | 03      |
| * 150          | 2 1/2c rose                | 03      |
| * 151          | 5c slate blue              | 03      |
| * 152          | 10c emerald green          | 03      |
| * 153 1898     | 8c brown                   | 04      |
| * 161          | 4c orange                  | 1 00    |
| * 165          | 3c rose                    | 10      |
| * 170          | 2c maroon                  | 20      |
| * 177a 1898-99 | 1c on 1m orange brown      | 10 00   |
| * 221 1890     | 1c on 1c yellow green      | 05      |
| * 222          | 2c on 2c carmine           | 08      |
| * 223          | 2 1/2c on 2c red           | 10      |
| * 223          | 2 1/2c on 2c red           | 05      |
| * 224          | 2 1/2c on 3c purple        | 1 00    |
| * 224          | 2 1/2c on 3c purple        | 1 00    |
| * 225          | 3c on 5c blue              | 06      |
| * 226          | 10c on 10c light brown     | 08      |
| * 227          | 1c green                   | 03      |
| * 227          | 1c green                   | 02      |
| * 228          | 2c carmine                 | 04      |
| * 228          | 2c carmine                 | 02      |
| * 229          | 8c purple                  | 06      |
| * 230          | 6c blue                    | 10      |
| * 230          | 5c blue                    | 07      |
| * 233 1903     | 10c orange, spec. delivery | 02      |
| * 234 1892     | 1m violet                  | 02      |
| * 234          | 1m violet                  | 02      |
| * 235          | 2m violet                  | 02      |
| * 235          | 2m violet                  | 02      |
| * 236 1894     | 1m rose                    | 02      |
| * 236          | 1m rose                    | 02      |
| * 237 1896     | 1m blue green              | 02      |

|              |               |      |
|--------------|---------------|------|
| * 2 1873     | 8c bistre     | 1 25 |
| * 20 1892-93 | 12 1/2c green | 18   |
| * 61 1892-93 | 2 1/2c green  | 08   |

|            |                         |      |
|------------|-------------------------|------|
| 2 1880     | 1p red                  | 85   |
| 3          | 2 1/2c claret           | 35   |
| 30         | 30pa on 1p red          | 5 00 |
| 11 1881    | 1p green                | 35   |
| 13 1882-84 | 1p green                | 08   |
| 18a        | 1p green                | 03   |
| 22a        | 2p blue                 | 12   |
| 28 1894    | 9p brown and rose       | 50   |
| 29         | 18p slate and brown     | 1 00 |
| 31 1890    | 1p green and carmine    | 05   |
| 32         | 30pa violet and green   | 06   |
| 33         | 1p rose and ultramarine | 08   |

|            |                         |      |
|------------|-------------------------|------|
| 34         | 2p ultram. and maroon   | 15   |
| 35         | 4p olive green & violet | 25   |
| 36         | 6p olive gray and green | 35   |
| 35 1892-94 | 12p brown orange        | 1 50 |

|         |                  |    |
|---------|------------------|----|
| 1a 1901 | 1c black on blue | 02 |
|---------|------------------|----|

|           |                          |      |
|-----------|--------------------------|------|
| 2 1863-67 | 3c rose                  | 60   |
| 5 1873-98 | 1c green and brown red   | 20   |
| 5b        | 1c green and red violet  | 40   |
| 5b        | 1c green and red violet  | 12   |
| 5c        | 1c green and violet      | 1 50 |
| * 21 1901 | 1c light green           | 03   |
| * 28      | 8c on 10c blue and brown | 15   |

|            |                  |       |
|------------|------------------|-------|
| * 1 1951   | 2rs blue         | 22 00 |
| 6a 1854-57 | 18a violet       | 8 00  |
| 73 1871    | 18a green        | 50    |
| 77 1874    | 30 violet        | 04    |
| 77         | 30 violet        | 03    |
| * 75       | 40 greenish blue | 06    |
| * 79       | 80 carmine       | 10    |
| * 80       | 80 carmine       | 20    |
| * 80       | 80 carmine       | 05    |

|           |                  |    |
|-----------|------------------|----|
| * 25 1892 | 1c black on blue | 05 |
| * 24      | 2c brown on buff | 03 |
| * 34 1894 | 1c black on blue | 02 |

|              |                          |      |
|--------------|--------------------------|------|
| * 4 1879     | 1/2p bistre              | 1 75 |
| 2 1884       | 6p green                 | 10   |
| 5 1879       | 1p violet                | 60   |
| 13 1898      | 1/2p on 6p green         | 60   |
| 13           | 1/2p on 6p green         | 5 00 |
| 9 1879       | 1sh lilac rose           | 5 00 |
| 10 1882      | 1/2p on 1/2 of 1p violet | 5 00 |
| * 13 1884 90 | 1p lilac                 | 75   |
| 19           | 1p carmine               | 20   |
| * 22         | 4p gray                  | 50   |
| 23 1879-84   | 1p violet                | 75   |
| 28 1883      | 1p violet                | 25   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                          |    |
|--------------|--------------------------|----|
| 10 1874-75   | 5c pale green            | 10 |
| 5            | 10c orange brown         | 01 |
| 5            | 50c carmine              | 05 |
| 19 1884-88   | 2 1/2c yellow            | 03 |
| * 21 1890-90 | 10c on 10c gray lilac    | 02 |
| 32           | 12 1/2c on 12 1/2c blue  | 03 |
| 34           | 20c on 20c yellow green  | 05 |
| 35           | 25c on 25c carm. on blue | 05 |
| * 41 1902    | 1/2c on 2c yellow brown  | 02 |
| * 100 1881   | 20c carmine              | 04 |

|           |                  |    |
|-----------|------------------|----|
| * 25 1892 | 1c black on blue | 05 |
| * 24      | 2c brown on buff | 03 |
| * 34 1894 | 1c black on blue | 02 |

|              |                          |      |
|--------------|--------------------------|------|
| * 4 1879     | 1/2p bistre              | 1 75 |
| 2 1884       | 6p green                 | 10   |
| 5 1879       | 1p violet                | 60   |
| 13 1898      | 1/2p on 6p green         | 60   |
| 13           | 1/2p on 6p green         | 5 00 |
| 9 1879       | 1sh lilac rose           | 5 00 |
| 10 1882      | 1/2p on 1/2 of 1p violet | 5 00 |
| * 13 1884 90 | 1p lilac                 | 75   |
| 19           | 1p carmine               | 20   |
| * 22         | 4p gray                  | 50   |
| 23 1879-84   | 1p violet                | 75   |
| 28 1883      | 1p violet                | 25   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

|              |                        |      |
|--------------|------------------------|------|
| 10 1896      | 1r black on pale green | 3 00 |
| * 11         | 1r black on blue       | 1 50 |
| * 12 1867-71 | 1/2p black on rose     | 2 00 |
| * 23         | 1r black on lavender   | 5 00 |
| * 24 1870-73 | 1r blue on rose        | 1 50 |
| * 29         | 1/2p black on yellow   | 1 50 |
| * 32 1879    | 1/2p violet            | 20   |
| * 33         | 1/2p violet on bluish  | 20   |
| * 35         | 1r carmine on salmon   | 25   |
| 44 1880      | 1p gold                | 25   |
| 47           | 5c blue, netted paper  | 25   |
| 54           | 1p gold, netted paper  | 75   |
| * 88 1845    | 1c green               | 05   |
| * 89         | 2c vermilion           | 08   |
| * 89         | 2c vermilion           | 03   |
| * 90         | 5c blue                | 05   |
| * 97 1895    | 2c orange and violet   | 06   |
| * 124 1901   | 10c orange and violet  | 18   |

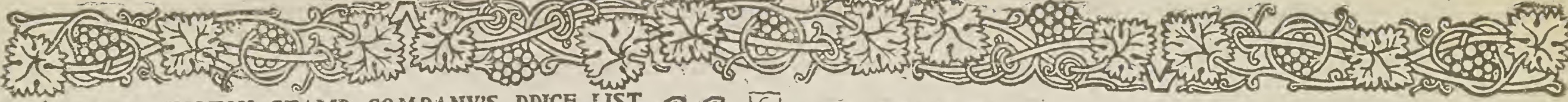
| Dutch Indies |                       |       |
|--------------|-----------------------|-------|
| 4 1870-74    | 5c pale green.....    | 10 05 |
| 5            | 10c orange brown..... | 01 31 |
| 9            | 50c carmine.....      | 05 08 |



# HOLTON STAMP COMPANY'S PRICE LIST

| No.                              | Cat. pr.                   | Our pr. | No.  | Cat. pr.                   | Our pr. |
|----------------------------------|----------------------------|---------|--|----------------------------|---------|
| 124 1903                         | 25c on 1c green            | 04      | 25 1876-80   | 10c on 12c blue            | 75      |
| 125                              | 25c on 2c carmine          | 04      | 27   | 10c on 24c green           | 1 20    |
| 126                              | 25c on 6c green            | 04      | 32 1880-81   | 10c violet                 | 30      |
| <b>Guinea</b>                    |                            |         |  |                            |         |
| * 8 1879-84                      | 5r black                   | 10      | 34 1882-84   | 2c rose                    | 02      |
| * 10                             | 20r bistre                 | 08      | 35   | 5c ultramarine             | 20      |
| * 11                             | 25r rose                   | 05      | 36   | 10c violet                 | 10      |
| * 12                             | 40r blue                   | 8 00    | 37   | 10c green                  | 10      |
| * 14                             | 50r blue                   | 15      | 38 1885  | 20c on 30c vermilion       | 10      |
| * 14                             | 50r blue                   | 15      | 41 1890  | 10c brown on red           | 04      |
| * 15                             | 100r lilac                 | 30      | 43   | 20c on 30c green           | 05      |
| * 16                             | 200r orange                | 40      | 54 1900  | 2c green                   | 02      |
| * 17                             | 300r brown                 | 50      | 57   | 10c ultramarine            | 02      |
| * 18 1885                        | 10r green                  | 10      | 101 1874   | 82 sage green              | 75      |
| * 18                             | 10r green                  | 10      | <b>Horta</b>   |                            |         |
| * 19                             | 20r carmine                | 06      | * 13 1896  | 2 1/2r gray                | 02      |
| * 20                             | 25r violet                 | 05      | * 14   | 5r orange                  | 02      |
| * 21                             | 40r yellow                 | 06      | 27 1898  | 65r blue                   | 10      |
| * 21                             | 40r yellow                 | 06      | <b>Hungary</b>   |                            |         |
| * 201 1893                       | 2 1/2r brown               | 02      | * 3 1871   | 5k rose                    | 5 00    |
| <b>Hamburg American Mail Co.</b> |                            |         |  |                            |         |
| 1 1876                           | 10c blue and yellow        | 2 50    | * 4  | 10kr blue                  | 18      |
| <b>Hamburg</b>                   |                            |         |  |                            |         |
| * 2 1850-64                      | 1s brown                   | 2 00    | * 12 1872  | 5k rose                    | 06      |
| * 9                              | 3s blue                    | 2 50    | * 12   | 25k lilac                  | 15      |
| * 20 1861 65                     | 4s green                   | 25 15   | 14 1874-76   | 8k green                   | 04      |
| * 22                             | 7s violet                  | 60      | 15   | 5k rose                    | 01      |
| * 22                             | 7s violet                  | 60      | 16   | 10k blue                   | 02      |
| * 25 1866                        | 1 1/4s violet              | 50      | 27 1888-91   | 24 violet and rose         | 02      |
| <b>Hanover</b>                   |                            |         |  |                            |         |
| * 5 1851                         | 1-15th black on blue       | 4 00    | 29   | 50k red and orange         | 02      |
| * 12                             | 1-15th black on blue       | 2 50    | 30   | 14 blue and silver         | 02      |
| * 16 1859-61                     | 3p rose                    | 1 25    | * 47 1900  | 1f gray                    | 01      |
| * 17                             | 3p green                   | 7 00    | 58   | 1kr red brown              | 04      |
| * 19 1850-61                     | 1g rose                    | 08      | 59   | 3kr blue green             | 2 1/2   |
| * 22                             | 3g yellow                  | 85      | 102 1871-74  | 1k red                     | 02      |
| <b>Hawaiian Islands</b>          |                            |         |  |                            |         |
| * 9 1853                         | 5c blue                    | 10      | * 11 1876  | 10a rose                   | 03      |
| * 9                              | 5c blue                    | 08      | * 54 1882  | 3a yellow                  | 05      |
| * 6                              | 13c dark red               | 18 00   | 54   | 3a yellow                  | 04      |
| * 27 1861                        | 2c rose, laid              | 15 00   | <b>India</b>   |                            |         |
| * 28 1869                        | 2c red                     | 6 00    | 10 1855-60   | 8a rose                    | 25      |
| * 29                             | 2c red                     | 4 00    | 11 1855-64   | 1/2a blue                  | 06      |
| * 29a                            | 5c blue                    | 5 00    | 13   | 1a brown                   | 06      |
| * 30 1864-71                     | 1c purple                  | 20 10   | * 16   | 2a buff                    | 4 50    |
| * 30a                            | 1c purple                  | 30 15   | 22 1865  | 1a brown                   | 02      |
| * 30a                            | 1c violet                  | 50 25   | 23   | 2a yellow                  | 03      |
| * 31                             | 2c vermilion               | 40 20   | 28 1866-68   | 4a green                   | 06      |
| * 32                             | 5c blue                    | 1 50    | 31 1874-79   | 1/2a blue                  | 02      |
| * 33                             | 6c green                   | 1 25    | 36 1881-82   | 1a brown                   | 01      |
| * 34                             | 13c rose                   | 1 25    | * 40 1883  | 3p carmine                 | 06      |
| * 34                             | 13c rose                   | 1 25    | 44 1885-88   | 4a olive                   | 03      |
| * 35 1875                        | 2c brown                   | 10 05   | 48 1892-93   | 2a 6p green                | 03      |
| * 37 1882                        | 1c blue                    | 10 05   | 49   | 1r carmine & green         | 04      |
| * 39                             | 5c ultramarine             | 05 08   | * 54 1899  | 3p carmine                 | 02      |
| * 40                             | 10c black                  | 1 25    | * 55 1900  | 3p gray                    | 02      |
| * 42 1883 86                     | 1c green                   | 06 08   | 58   | 2a violet                  | 02      |
| * 43                             | 2c rose                    | 04 02   | 69 1902-03   | 4a olive green             | 1 25    |
| * 44                             | 10c red brown              | 15 08   | 207 1866   | 8p lilac                   | 08      |
| * 52 1889 91                     | 2c violet                  | 05 08   | 227 1868   | 4a green                   | 08      |
| * 53 1893                        | 1c purple, red s.          | 20 10   | * 238 1883   | 2a blue                    | 25      |
| * 54                             | 1c blue, red s.            | 06 08   | <b>Native States</b>   |                            |         |
| * 55                             | 1c green, red s.           | 30 15   | We have a fair stock of all of these which we will send on approval at very reasonable prices. |                            |         |
| * 56                             | 2c brown, red s.           | 08 04   | <b>Indo China</b>  |                            |         |
| * 57                             | 2c dull violet, red s.     | 06 08   | * 1 1889   | 5c on 35c violet on orange | 50      |
| * 58                             | 2c dull violet, red s.     | 06 08   | * 3 1892 96  | 1c blue on black           | 02      |
| * 59                             | 5c blue, red s.            | 40 20   | * 17 1900  | 5c yellow green            | 03      |
| * 59                             | 5c ultramarine, red s.     | 20 10   | <b>Italy</b>   |                            |         |
| * 61                             | 10c black, red s.          | 40 20   | 1 1851   | 5c black                   | 6 00    |
| * 62                             | 12c black, red s.          | 1 50    | 8  | 40c rose                   | 9 00    |
| * 64                             | 25c violet, red s.         | 12 06   | 8 1853   | 40c rose                   | 9 00    |
| * 66                             | 2c rose, black s.          | 40 20   | 7 1854   | 5c green                   | 3 50    |
| * 67                             | 10c vermilion, black s.    | 40 20   | 9  | 40c rose                   | 7 50    |
| * 68                             | 10c red brown, black s.    | 40 20   | * 10 1856-58   | 5c green                   | 05      |
| <b>Hayti</b>                     |                            |         |  |                            |         |
| * 74 1894                        | 1c yellow                  | 04      | 10   | 5c green                   | 05      |
| * 74                             | 1c yellow                  | 04      | 11   | 10c bistre                 | 03      |
| * 75                             | 2c brown                   | 08 04   | <b>Japan</b>   |                            |         |
| * 76                             | 2c brown                   | 08 04   | * 12   | 10c brown                  | 08      |
| * 76                             | 5c rose lake               | 15 08   | * 13   | 20c dark blue              | 03      |
| * 77                             | 5c rose lake               | 05 08   | * 14   | 40c red                    | 05      |
| * 77                             | 12c yellow green           | 25 14   | * 14   | 40c red                    | 05      |
| * 79                             | 25c blue                   | 80 35   | * 15   | 80c yellow                 | 06      |
| * 79                             | 25c blue                   | 50 25   | * 15   | 80c yellow                 | 30      |
| * 80 1899                        | 1c green                   | 08 02   | * 17 1863  | 15c blue                   | 02      |
| * 80                             | 1c green                   | 08 02   | * 23 1862  | 80c orange                 | 18      |
| * 81                             | 2c carmine rose            | 05 03   | 28   | 40c carmine                | 02      |
| * 81                             | 2c carmine rose            | 04 02   | 29   | 60c lilac                  | 03      |
| * 82                             | 5c blue                    | 12 07   | 33 1890-91   | 51 blue and rose           | 25      |
| * 82                             | 5c blue                    | 05 03   | 40   | 20c on 30c brown           | 02      |
| <b>Hayti</b>                     |                            |         |  |                            |         |
| * 8 1882                         | 2c dark violet             | 1 00    | * 57 1901  | 5c green                   | 06      |
| * 9                              | 3c bistre                  | 60 30   | * 58   | 10c claret                 | 03      |
| * 10                             | 5c green                   | 50 25   | * 60   | 25c blue                   | 09      |
| * 12                             | 20c red brown              | 20 10   | * 101 1861-63  | 1c black                   | 02      |
| * 21 1887                        | 5c green                   | 08 04   | * 101  | 1c black                   | 04      |
| * 29 1891                        | 5c orange                  | 08 04   | * 104 1863-65  | 1c green                   | 02      |
| * 35 1893 95                     | 5c orange                  | 08 04   | 105  | 2c orange brown            | 02      |
| * 36                             | 7c red                     | 15 08   | 119 1878   | 2c on 11 lake              | 02      |
| * 37                             | 20c brown                  | 30 15   | 112  | 2c on 51 lake              | 02      |
| * 38 1896                        | 20c light blue             | 03 02   | * 120 1890 91  | 2c on 5c green             | 04      |
| * 39                             | 2c red brown               | 04 02   | * 121 1901   | 1c brown                   | 01      |
| * 40                             | 2c red brown               | 04 02   | * 122  | 2c orange brown            | 02      |
| * 41                             | 5c slate green             | 06 08   | * 123  | 1c brown                   | 01      |
| * 42                             | 7c gray                    | 04 02   | * 124  | 2c orange brown            | 02      |
| * 42 1898                        | 2c brown carmine           | 04 02   | 152 1869-74  | 10c buff                   | 25      |
| * 49                             | 10c orange red             | 06 08   | * 153  | 1c buff and maroon         | 03      |
| * 51                             | 20c black                  | 15 08   | 153  | 1c buff and maroon         | 03      |
| * 56 1892                        | 5c pale blue               | 05 08   | 154  | 2c buff and maroon         | 03      |
| <b>Heligoland</b>                |                            |         |  |                            |         |
| * 3 1869-71                      | 1/2sch vel grn & rose      | 3 00    | 155  | 5c buff and maroon         | 01      |
| * 3a                             | 1/2sch blue grn & rose     | 3 50    | 156  | 10c buff and maroon        | 01      |
| * 7 1873                         | 1/2sch pale ros & pl gr    | 2 00    | 157  | 50c buff and maroon        | 01      |
| * 10                             | 1/2sch grn & pl ros        | 30 15   | 161  | 11 blue and brown          | 02      |
| * 14 1875                        | 1 1/2sch dark rose & green | 30 15   | 162  | 21 blue and brown          | 02      |
| * 15                             | 2p y green & d rose        | 14 09   | 163  | 51 blue and brown          | 06      |
| * 19                             | 30na dull grn & d ros      | 1 00    | 164  | 101 blue and brown         | 03      |
| * 20 1876 90                     | 30pf grn & bright red      | 25 13   | 173 1890   | 10c on 2c buff             | 03      |
| * 21                             | 20pf verm & br green       | 50 25   | 174  | 20c on 1c buff             | 06      |
| * 21c                            | 20pf ros red & dk grn      | 1 00    | * 175  | 30c on 2c buff             | 04      |
| * 22b                            | 1m d green & dk grn        | 10 00   | 238 1874   | 2c lake                    | 03      |
| <b>Honduras</b>                  |                            |         |  |                            |         |
| * 2 1865                         | 2r black on pink           | 01 02   | 253 1874   | 2c lake                    | 03      |
| * 3 1878                         | 1c purple                  | 02 01   | 255 1884-87  | 11 25c orange              | 08      |
| * 31                             | 2c brown                   | 03 02   | <b>Ivory Coast</b>   |                            |         |
| * 32                             | 1/2r black                 | 04 02   | * 1 1892   | 1c black on blue           | 02      |
| * 33                             | 1r green                   | 10 05   | * 2  | 2c brown on buff           | 02      |
| * 34                             | 2r blue                    | 15 08   | <b>Jamaica</b>   |                            |         |
| * 35                             | 4r vermilion               | 25 18   | 1 1860-63  | 1p blue                    | 15      |
| * 36                             | 1n orange                  | 25 18   | 7 1871   | 1p blue                    | 04      |
| * 45 1896                        | 1c blue                    | 03 02   | * 10   | 1p brown orange            | 12      |
| * 105 1893                       | 5c ultramarine             | 03 02   | * 19 1885-90   | 1/2p green                 | 04      |
| 107                              | 10c blue                   | 05 08   | 19   | 1/2p green                 | 02      |
| 113 1903                         | 5c blue                    | 02 01   | 20   | 1p carmine rose            | 02      |
| 115                              | 19c brown                  | 04 02   | 21   | 2p slate                   | 02      |
| <b>Hong Kong</b>                 |                            |         |  |                            |         |
| * 2 1862                         | 8c buff                    | 8 00    | 24 1889-91   | 1p lilac and violet        | 02      |
| * 4                              | 18c lilac                  | 8 75    | 26   | 2 1/2p lilac & ultramarine | 02      |
| * 5                              | 21c green                  | 7 00    | * 31 1900  | 1p red                     | 05      |
| * 6                              | 45c rose                   | 12 50   | * 31   | 1p red                     | 02      |
| * 6                              | 45c rose                   | 12 50   | * 32 1901  | 1p red and black           | 05      |
| * 8 1834-77                      | 2c brown                   | 80 15   | * 252 1890   | 1p red and black           | 05      |
| * 9                              | 4c slate                   | 15 08   | 253  | 1p green                   | 02      |
| * 10                             | 6c violet                  | 50 25   | 253  | 1p green                   | 02      |
| * 11                             | 8c orange                  | 15 08   | <b>Japan</b>   |                            |         |
| * 17                             | 30c violet                 | 2 50    | 2a 1871  | 150 m blue wave            | 3 75    |
| * 18                             | 48c rose                   | 50 25   | * 3a   | 200 m vermilion wave       | 10 00   |
| * 20                             | 96c gray                   | 1 00    | * 3a   | 200 m vermilion wave       | 10 00   |
| <b>Mecklenburg Schwerin</b>      |                            |         |  |                            |         |
| * 2a 1871                        | 150 m blue wave            | 3 75    | * 4  | 500 m blue green           | 5 00    |
| * 3a                             | 200 m vermilion wave       | 10 00   | * 11   | 2c vermilion               | 25      |
| * 4 1872-73                      | 1/2a brown                 | 25 13   | * 11   | 2c vermilion               | 25      |
| * 11                             | 2c vermilion               | 3 00    | * 14   | 10c green                  | 2 00    |
| * 11                             | 2c vermilion               | 3 00    | * 20   | 48c rose                   | 1 20    |
| * 14                             | 10c green                  | 2 00    | * 27   | 1p rose                    | 4 00    |
| * 20                             | 48c rose                   | 1 20    | * 40   | 1 1/2p rose                | 2 50    |
| <b>Mecklenburg Strelitz</b>      |                            |         |  |                            |         |
| * 7 1844                         | 1sh 6p violet              | 8 50    | * 119 1882   | 1c gray lilac              | 03      |
| * 8                              | 2sh violet                 | 10 00   | * 120 1891 93  | 50c brown                  | 40      |
| * 12 1886                        | 4p violet                  | 10 00   | * 121  | 2c slate                   | 15      |
| * 17                             | 2p rose                    | 5 00    | * 122 1892   | 25c slate                  | 15      |
| * 27                             | 1p rose                    | 4 00    | 123  | 3c carmine lake            | 10      |
| * 40                             | 1 1/2p rose                | 2 50    | * 143  | 6c blue                    | 10      |
| <b>French Madagascar</b>         |                            |         |  |                            |         |
| * 4 1890-91                      | 5c on 40c red              | 1 00    | * 146  | 18c orange brown           | 15      |
| 14 1895                          | 5c green                   | 08 04   | * 149 1881   | 1c green                   | 04      |
| * 28 1896-99                     | 1c black on blue           | 02 01   | 149  | 1c green                   | 04      |
| <b>Madeira</b>                   |                            |         |  |                            |         |
| * 2 1860                         | 20r bistre                 | 7 60    | * 151  | 2c green                   | 06      |
| * 3                              | 50r green                  | 8 00    | * 152  | 2c green                   | 05      |
| * 4                              | 80r orange                 | 9 00    | * 153  | 3c green                   | 08      |
| * 5                              | 100r lilac                 | 8 00    | * 155  | 6c green                   | 06      |
| * 6                              | 80r orange                 | 8 00    | * 156 1884   | 10c green                  | 02      |
| * 8                              | 60r green                  | 8 50    | 160  | 50c green                  | 08      |
| * 13                             | 100r lilac                 | 8 00    | * 166 1885   | 2c carmine                 | 10      |
| * 16 1871-74                     | 5r black                   | 35 18   | 167  | 3c orange brown            | 12      |
| * 18                             | 10r yellow                 | 1 50    | 173  | 25c blue                   | 15      |
| * 25                             | 240r violet                | 13 00   | * 174 1886   | 1c green                   | 03      |
| * 27                             | 1p rose                    | 4 00    | * 175  | 2c carmine                 | 03      |
| * 40                             | 1 1/2p rose                | 2 50    | 178  | 5c ultramarine             | 02      |
| <b>Martinique</b>                |                            |         |  |                            |         |
| * 11 1888                        | 1c on 2c brown             | 06 08   | * 181  | 12c lilac                  | 20 10   |
| * 21 1891 92                     | 1c on 2c brown             | 08 04   | * 183  | 25c lilac                  | 75 38   |
| * 24                             | 15c on 23c black           | 30 15   | * 184 1887   | 8c scarlet                 | 10 04   |
| * 35 1892                        | 1c black on blue           | 02 01   | 184  | 4c scarlet                 | 25 13   |
| * 37                             | 10c black on lavender      | 03 02   | *  |                            |         |





# HOLTON STAMP COMPANY'S PRICE LIST

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# HOLTON STAMP COMPANY'S PRICE LIST

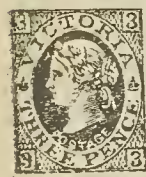
| Cat. pr.               |                          |       | Our pr. |                    |                    | No. |    |  | Cat. pr. |  |  | Our pr. |  |  |
|------------------------|--------------------------|-------|---------|--------------------|--------------------|-----|----|--|----------|--|--|---------|--|--|
| 215                    | 4c vermilion             | 05    | 03      | 52                 | 8c gray lilac      | 12  | 06 |  |          |  |  |         |  |  |
| 216                    | 5c ultramarine           | 02    | 01      | 52                 | 3c gray lilac      | 03  | 02 |  |          |  |  |         |  |  |
| 218                    | 10c vermilion            | 02    | 01      | 54                 | 12c puce brown     | 35  | 18 |  |          |  |  |         |  |  |
| 218a                   | 10c vermilion            | 01    | 01      | 57 1896            | 1c green           | 10  | 05 |  |          |  |  |         |  |  |
| 219                    | 12c vermilion            | 30    | 15      | 63 1897            | 3c ultramarine     | 10  | 05 |  |          |  |  |         |  |  |
| 225                    | 20c vermilion            | 05    | 03      | 65                 | 5c purple          | 12  | 08 |  |          |  |  |         |  |  |
| 225a                   | 10c orange               | 03    | 02      | 78 1897            | 1c rose            | 06  | 05 |  |          |  |  |         |  |  |
| 291 1899               | 1c green                 | 02    | 01      | 79                 | 2c orange          | 08  | 05 |  |          |  |  |         |  |  |
| * 297                  | 5c dark blue             | 06    | 03      | 80 1898 99         | 1/2c olive         | 02  | 01 |  |          |  |  |         |  |  |
| 297a                   | 5c dark blue             | 01    | 01      | 80                 | 1c olive           | 02  | 01 |  |          |  |  |         |  |  |
| 298                    | 10c violet and orange    | 03    | 02      | 81                 | 1c yellow green    | 03  | 02 |  |          |  |  |         |  |  |
| 298a                   | 10c violet and orange    | 15    | 10      | 81                 | 1c yellow green    | 03  | 02 |  |          |  |  |         |  |  |
| * 299                  | 15c lavender and clear   | 20    | 13      | 82                 | 2c vermilion       | 04  | 03 |  |          |  |  |         |  |  |
| * 300                  | 20c rose and blue        | 50    | 33      | 82                 | 2c vermilion       | 03  | 02 |  |          |  |  |         |  |  |
| * 301                  | 50c lilac and black      | 50    | 33      | 83                 | 3c orange          | 06  | 04 |  |          |  |  |         |  |  |
| 307 1903               | 5c orange                | 06    | 03      | 83                 | 3c orange          | 03  | 02 |  |          |  |  |         |  |  |
| 308                    | 10c blue and orange      | 10    | 05      | 84                 | 5c blue            | 08  | 07 |  |          |  |  |         |  |  |
| * 353 1875             | 20c black                | 06    | 03      | 84                 | 5c blue            | 08  | 04 |  |          |  |  |         |  |  |
| * 374                  | 20c black                | 10    | 05      | 85 1901            | 4c purple          | 07  | 06 |  |          |  |  |         |  |  |
| * 376                  | 100c black               | 10    | 05      |                    |                    |     |    |  |          |  |  |         |  |  |
| 601 1884-92            | red                      | 05    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| 602                    | red orange               | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 603                  | red orange               | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 604                  | green                    | 05    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 606 1894             | ultramarine              | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 607                  | ultramarine              | 05    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| <b>New South Wales</b> |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1895               | 1c olive                 | 08    | 02      | * 24 1858          | 2p blue            | 8   | 50 |  |          |  |  |         |  |  |
| * 2                    | 2c lilac                 | 05    | 03      | 37a 1840           | 3p green           | 50  | 25 |  |          |  |  |         |  |  |
| * 11 1891-97           | 1c green                 | 02    | 01      | 42 1890            | 1sh rose           | 50  | 25 |  |          |  |  |         |  |  |
| * 12                   | 2c olive                 | 02    | 01      | 52 1871-78         | 3p red             | 03  | 02 |  |          |  |  |         |  |  |
| * 23 1901              | 10c carmine              | 04    | 03      | 53                 | 2p blue            | 08  | 02 |  |          |  |  |         |  |  |
| <b>Monaco</b>          |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 18 1853-57           | 9c black on violet       | 15    | 08      | * 56               | 5p dark green      | 1   | 00 |  |          |  |  |         |  |  |
| <b>Montenegro</b>      |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1874               | 2n yellow                | 12    | 06      | * 61 1882-88       | 1p red             | 01  | 01 |  |          |  |  |         |  |  |
| * 2                    | 3n green                 | 04    | 02      | 62                 | 2p blue            | 01  | 01 |  |          |  |  |         |  |  |
| * 3                    | 5n red                   | 12    | 06      | * 65               | 5p dark green      | 50  | 25 |  |          |  |  |         |  |  |
| * 5                    | 10n blue                 | 25    | 13      | * 77 1888-89       | 1p violet          | 05  | 03 |  |          |  |  |         |  |  |
| * 5                    | 10n blue                 | 25    | 13      | 78                 | 2p blue            | 12  | 06 |  |          |  |  |         |  |  |
| * 6                    | 15n brown                | 30    | 15      | 80                 | 6p carmine         | 08  | 02 |  |          |  |  |         |  |  |
| * 6                    | 15n brown                | 30    | 15      | 89 1891            | 2 1/2p ultramarine | 08  | 04 |  |          |  |  |         |  |  |
| * 6                    | 15n violet brown         | 30    | 15      | * 92               | 1/2p on 1p gray    | 20  | 10 |  |          |  |  |         |  |  |
| * 18 1895              | 1n gray blue             | 03    | 02      | * 95 1892          | 1p slate           | 75  | 38 |  |          |  |  |         |  |  |
| * 19                   | 7n rose                  | 20    | 10      | * 98a 1897-98      | 1p rose Die 1      | 03  | 02 |  |          |  |  |         |  |  |
| * 76 1894              | 1n red                   | 02    | 01      | * 102 1898-99      | 2p blue green      | 07  | 06 |  |          |  |  |         |  |  |
| * 78                   | 3n orange                | 04    | 02      | * 103              | 2p ultramarine     | 04  | 02 |  |          |  |  |         |  |  |
| <b>Montserrat</b>      |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1876-79            | 1p carmine               | 50    | 25      | * 201 1892-94      | 1p green           | 25  | 13 |  |          |  |  |         |  |  |
| * 5 1884-85            | 1p green                 | 15    | 08      | * 208              | 2p green           | 25  | 13 |  |          |  |  |         |  |  |
| * 6                    | 1p carmine               | 25    | 13      | * 215 1883-90      | 3p green           | 25  | 13 |  |          |  |  |         |  |  |
| * 8                    | 2 1/2p ultramarine       | 1 00  | 50      | 316                | 4p red brown       | 08  | 04 |  |          |  |  |         |  |  |
| <b>Mozambique</b>      |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1877               | 5r black                 | 06    | 03      | 319                | 8p yellow          | 30  | 15 |  |          |  |  |         |  |  |
| * 2                    | 10r yellow               | 1 00  | 50      | 323 1889-95        | 1p violet          | 03  | 02 |  |          |  |  |         |  |  |
| * 3                    | 20r bistre               | 12    | 06      | 324                | 2p blue            | 08  | 04 |  |          |  |  |         |  |  |
| * 4                    | 25r rose                 | 04    | 02      | 325                | 4p red brown       | 02  | 01 |  |          |  |  |         |  |  |
| * 7                    | 100r lilac               | 04    | 02      | * 340              | 1/2p gray          | 18  | 09 |  |          |  |  |         |  |  |
| * 7                    | 100r lilac               | 15    | 08      | <b>New Zealand</b> |                    |     |    |  |          |  |  |         |  |  |
| * 8                    | 200r orange              | 15    | 08      | 6 1878-59          | 1p orange red      | 18  | 50 |  |          |  |  |         |  |  |
| * 10 1881-85           | 10r green                | 04    | 02      | 7                  | 2p blue            | 3   | 50 |  |          |  |  |         |  |  |
| * 14                   | 50r blue                 | 04    | 02      | 16 1862            | 6p black brown     | 7   | 50 |  |          |  |  |         |  |  |
| <b>Mozambique Co.</b>  |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1882               | 5r black                 | 02    | 01      | 19a 1862-66        | 2p slate blue      | 7   | 50 |  |          |  |  |         |  |  |
| * 2                    | 10r green                | 03    | 02      | * 20               | 3p lilac           | 6   | 00 |  |          |  |  |         |  |  |
| * 3                    | 20r rose                 | 04    | 02      | * 21               | 6p dark brown      | 12  | 00 |  |          |  |  |         |  |  |
| * 51 1894              | 2 1/2p brown             | 03    | 02      | 21a                | 6p dark brown      | 1   | 00 |  |          |  |  |         |  |  |
| * 52                   | 2 1/2p olive bistre      | 02    | 01      | 22                 | 6p red brown       | 12  | 50 |  |          |  |  |         |  |  |
| <b>Natal</b>           |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 51 1874-78           | 1p rose                  | 25    | 13      | 22                 | 1sh green          | 2   | 50 |  |          |  |  |         |  |  |
| * 61 1877-79           | 1/2p on 1p yellow        | 1 35  | 70      | 28                 | 1p vermilion       | 35  | 18 |  |          |  |  |         |  |  |
| 62                     | 1p on 6p violet          | 2 25  | 1 12    | 52 1873-78         | 2p rose            | 08  | 02 |  |          |  |  |         |  |  |
| * 64 1880              | 1/2p blue green          | 2 25  | 1 10    | * 61 1882          | 2p violet          | 08  | 06 |  |          |  |  |         |  |  |
| * 69 1882-84           | 1p brown                 | 15    | 11      | 62                 | 5p brown           | 04  | 02 |  |          |  |  |         |  |  |
| * 73 1887-89           | 2p olive green           | 08    | 06      | 65                 | 1sh red brown      | 04  | 02 |  |          |  |  |         |  |  |
| 73a                    | 2p olive green Die 1     | 10    | 05      | * 70 1896          | 1/2p lilac gray    | 04  | 02 |  |          |  |  |         |  |  |
| * 78 1889-91           | 2 1/2p ultramarine       | 10    | 07      | * 84 1899-00       | 1/2p light green   | 03  | 02 |  |          |  |  |         |  |  |
| <b>Nicaragua</b>       |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 81 1902-03           | 1/2p green               | 03    | 02      | * 85               | 1p carmine         | 05  | 03 |  |          |  |  |         |  |  |
| * 82                   | 1p rose                  | 04    | 03      | * 88               | 2 1/2p blue        | 10  | 07 |  |          |  |  |         |  |  |
| * 83                   | 1/2p black and green     | 05    | 04      | * 91               | 5p red brown       | 18  | 14 |  |          |  |  |         |  |  |
| * 86                   | 3p gray and violet       | 10    | 09      | * 100 1901         | 1p carmine         | 04  | 03 |  |          |  |  |         |  |  |
| <b>Netherlands</b>     |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| 2 1852                 | 10c lake red             | 05    | 03      | 105 1902           | 1p carmine         | 02  | 01 |  |          |  |  |         |  |  |
| 7 1867                 | 5c blue                  | 02    | 01      | * 353 1875         | 1p violet          | 08  | 04 |  |          |  |  |         |  |  |
| * 19 1869-70           | 1/2c lilac brown         | 10    | 05      | * 355 1875         | 1/2p rose          | 04  | 03 |  |          |  |  |         |  |  |
| 28 1872-75             | 1/2c yellow brown        | 03    | 02      | 551 1891           | 1/2p black         | 03  | 02 |  |          |  |  |         |  |  |
| 31                     | 50c bistre               | 04    | 02      | 562                | 1p purple          | 03  | 02 |  |          |  |  |         |  |  |
| 70 1898                | 1gld grecu               | 12    | 06      | 563                | 1p blue            | 08  | 02 |  |          |  |  |         |  |  |
| 71 1899                | 2c violet                | 01    | 01      |                    | 2p red brown       | 03  | 02 |  |          |  |  |         |  |  |
| 72                     | 1c red                   | 01    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| 74                     | 2 1/2c green             | 01    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| 76                     | 5c carmine rose          | 01    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| 78                     | 10c gray lilac           | 01    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| 79                     | 12 1/2c blue             | 02    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| 81                     | 20c green                | 05    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 101 1870             | 5c brown on orange       | 35    | 18      |                    |                    |     |    |  |          |  |  |         |  |  |
| 102                    | 10c carmine on blue      | 10    | 05      |                    |                    |     |    |  |          |  |  |         |  |  |
| 111 1887               | 5c blue                  | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| 112                    | 10c blue                 | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 113 1894             | 1c ultramarine           | 02    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 115                  | 2 1/2c ultramarine       | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 122 1902             | 1/2c ultramarine         | 02    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| <b>Nevis</b>           |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1861               | 1p lake rose             | 6 00  | 3 00    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 5                    | 1p lake rose             | 2 25  | 1 12    |                    |                    |     |    |  |          |  |  |         |  |  |
| 6                      | 4p dull rose             | 15 00 | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 7                    | 6p lilac gray            | 15 00 | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 14 1879              | 1p red                   | 1 50  | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| 26 1883                | 1/2p on 1/2 of 1p violet | 7 00  | 3 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| 28 1884                | 1p rose                  | 35    | 18      |                    |                    |     |    |  |          |  |  |         |  |  |
| <b>New Brunswick</b>   |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| 1 1851                 | 3p red                   | 4 50  |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 5 1860               | 1c brown violet          | 1 50  | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| 7                      | 5c green                 | 03    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 7                    | 5c green                 | 10    | 06      |                    |                    |     |    |  |          |  |  |         |  |  |
| 7b                     | 5c olive green           | 50    | 25      |                    |                    |     |    |  |          |  |  |         |  |  |
| 8                      | 10c vermilion            | 50    | 25      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 10                   | 17c black                | 15    | 08      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 11 1861              | 2c orange                | 06    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| <b>New Caledonia</b>   |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 6a 1881 84           | 5c on 40c red on straw   | 25    | 13      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 15 1892              | 10c on 40c red on straw  | 20    | 10      |                    |                    |     |    |  |          |  |  |         |  |  |
| 30                     | 1c black on blue         | 02    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 41                   | 2c brown on buff         | 02    | 01      |                    |                    |     |    |  |          |  |  |         |  |  |
| <b>Newfoundland</b>    |                          |       |         |                    |                    |     |    |  |          |  |  |         |  |  |
| * 1 1857               | 1p brown violet          | 1 75  | 88      |                    |                    |     |    |  |          |  |  |         |  |  |
| 1                      | 1p brown violet          | 5 00  | 2 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 3                    | 3p green                 | 2 00  | 1 00    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 5                    | 5p violet brown          | 1 50  | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 5a                   | 5p brown violet          | 5 00  | 2 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 19 1863              | 5p reddish brown         | 1 25  | 63      |                    |                    |     |    |  |          |  |  |         |  |  |
| 18a                    | 5p orange brown          | 3 00  | 1 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| 24 1866                | 2c green                 | 60    | 30      |                    |                    |     |    |  |          |  |  |         |  |  |
| 26                     | 10c black                | 1 00  | 50      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 27                   | 12c pale red brown       | 1 00  | 50      |                    |                    |     |    |  |          |  |  |         |  |  |
| 28                     | 18c orange               | 1 00  | 50      |                    |                    |     |    |  |          |  |  |         |  |  |
| 80a 1867-73            | 1c brown lilac           | 1 50  | 7 50    |                    |                    |     |    |  |          |  |  |         |  |  |
| 81                     | 3c vermilion             | 3 50  | 1 75    |                    |                    |     |    |  |          |  |  |         |  |  |
| 83                     | 5c black                 | 3 50  | 1 75    |                    |                    |     |    |  |          |  |  |         |  |  |
| * 84                   | 6c dull rose             | 25    | 13      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 45 187               | 1c deep green            | 04    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| 46                     | 1c deep green            | 04    | 02      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 46                   | 2c orange                | 06    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |
| 47                     | 3c amber brown           | 25    | 13      |                    |                    |     |    |  |          |  |  |         |  |  |
| 48                     | 5c blue                  | 18    | 09      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 49                   | 10c black                | 30    | 20      |                    |                    |     |    |  |          |  |  |         |  |  |
| * 51 1890 95           | 3c slate                 | 15    | 08      |                    |                    |     |    |  |          |  |  |         |  |  |
| 61                     | 3c slate                 | 05    | 03      |                    |                    |     |    |  |          |  |  |         |  |  |

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|---------------------|------------------------|-------|---------|----|--|---------------|----------------------|---|----------|------|--|---------|--|--|
| * 68 1901           | 60c dark blue          | 25    | 17      |    |  | 14 1863       | 5c vermilion         | 1 | 75       | 88   |  |         |  |  |
| * 102 1889-93       | 40c magenta            | 03    | 02      |    |  | 46 1877       | 25m black            |   | 15       | 08   |  |         |  |  |
| * 103               | 10c carmine            | 08    | 04      |    |  | 55 1880-82    | 2c rose              |   | 05       | 03   |  |         |  |  |
| * 104               | 20c ultramarine        | 25    | 13      |    |  | * 58          | 2 4-8 ultramarine    |   | 10       | 05   |  |         |  |  |
| * 105               | 50c maroon             | 25    | 17      |    |  | * 60          | 6-8c deep green      |   | 18       | 09   |  |         |  |  |
| Nova Scotia         |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| 1 1851-53           | 1p red brown           | 10 00 | 5 00    |    |  | 61            | 8c yellow brown      |   | 20       | 10   |  |         |  |  |
| 2                   | 3p blue                | 2 00  | 1 00    |    |  | * 63          | 12 4-8c rose         |   | 06       | 03   |  |         |  |  |
| 3                   | 3p dark blue           | 2 00  | 1 00    |    |  | * 65 1887-89  | 50m bistre           |   | 10       | 05   |  |         |  |  |
| 4                   | 6p yellow green        | 8 00  | 4 00    |    |  | * 67          | 1c yellow green      |   | 05       | 03   |  |         |  |  |
| 8 1860-64           | 1c black               | 75    | 38      |    |  | * 70 1890     | 2c claret            |   | 03       | 02   |  |         |  |  |
| 9                   | 2c lilac               | 40    | 20      |    |  | * 71          | 2 4-8c dull blue     |   | 03       | 02   |  |         |  |  |
| 10                  | 2c lilac               | 60    | 30      |    |  | * 76          | 12 4 8c yellow green |   | 18       | 09   |  |         |  |  |
| 12                  | 5c blue                | 30    | 15      |    |  | * 79 1891-92  | 10c claret           |   | 05       | 03   |  |         |  |  |
|                     | 10c vermilion          | 1 50  | 75      |    |  | * 81          | 25c dull blue        |   | 20       | 10   |  |         |  |  |
| Nyassa              |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| * 13 1898           | 2 1/2p gray            | 02    | 01      |    |  | * 89a 1892-93 | 12 4 8c orange       |   | 12       | 06   |  |         |  |  |
| * 20 1901           | 2 1/2p black and brown | 01    | 01      |    |  | * 94 1894     | 6c orange            |   | 08       | 04   |  |         |  |  |
| Obock               |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| * 3 1892            | 4c claret on lavender  | 8 00  | 4 00    |    |  | * 94          | 8c red brown         |   | 06       | 03   |  |         |  |  |
| * 32                | 1c black on blue       | 06    | 03      |    |  | * 89 1896     | 1c blue green        |   | 30       | 15   |  |         |  |  |
| * 120 1894          | 50f violet and green   | 15 00 | 12 50   |    |  | * 101         | 2c ultramarine       |   | 03       | 02   |  |         |  |  |
| Oldenburg           |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| * 9 1860            | 1/2c orange            | 6 00  | 3 00    |    |  | * 101         | 2c brown             |   | 06       | 03   |  |         |  |  |
| * 14                | 2g red                 | 18 00 | 9 00    |    |  | * 104         | 5c carmine rose      |   | 50       | 25   |  |         |  |  |
| * 14                | 2g red                 | 7 00  | 3 50    |    |  | * 106         | 10c yellow brown     |   | 03       | 01   |  |         |  |  |
| Orange River Colony |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| 1 1868              | 1p brown               | 05    | 03      |    |  | * 107         | 15c blue green       |   | 20       | 10   |  |         |  |  |
| * 16 1881           | 1/2p on 5h green       | 70    | 35      |    |  | * 108a 1897   | 1c claret            |   | 2 00     | 1 00 |  |         |  |  |
| 18                  | 5p on 4p ultramarine   | 2 00  | 1 00    |    |  | * 111 1881    | 1m orange brown      |   | 02       | 01   |  |         |  |  |
| 23 1883             | 2p violet              | 05    | 03      |    |  | * 112         | 2m orange brown      |   | 02       | 01   |  |         |  |  |
| 29 1890-91          | 1p on 3p blue          | 35    | 18      |    |  | * 113         | 3m orange brown      |   | 03       | 02   |  |         |  |  |
| * 32 1894           | 1p violet              | 10    | 05      |    |  | * 114         | 4m orange brown      |   | 30       | 15   |  |         |  |  |
| 29 1890-91          | 1p on 3p blue          | 35    | 18      |    |  | * 118         | 3c dark brown        |   | 03       | 02   |  |         |  |  |
| * 32 1894           | 1p violet              | 10    | 05      |    |  | 120 1898      | 5c carmine rose      |   | 18       | 09   |  |         |  |  |
| * 45 1900           | 1p violet              | 06    | 04      |    |  | * 123         | 10c vermilion        |   | 25       | 12   |  |         |  |  |
| * 45f               | 1p violet              | 15    | 08      |    |  | * 124         | 15c slate green      |   | 15       | 07   |  |         |  |  |
| * 46                | 2p violet              | 10    | 07      |    |  | * 125         | 29c maroon           |   | 10       | 05   |  |         |  |  |
| * 48                | 3p ultramarine         | 15    | 08      |    |  | * 126         | 4tc violet           |   | 30       | 15   |  |         |  |  |
| * 51                | 5p ultramarine         | 25    | 17      |    |  | * 127         | 6tc black            |   | 50       | 25   |  |         |  |  |
| * 54                | 1/2p green             | 03    | 02      |    |  | * 128         | 80c red brown        |   | 63       | 31   |  |         |  |  |
| Paraguay            |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| 1 1870              | 1r rose                | 50    | 25      |    |  | * 129         | 2p slate blue        |   | 2 50     | 1 25 |  |         |  |  |
| 3                   | 3r black               | 1 75  | 88      |    |  | * 129 1877-79 | 12c on 2c rose       |   | 2 50     | 1 25 |  |         |  |  |
| * 12 1879           | 5c orange brown        | 25    | 13      |    |  |               | 2c on 20m green      |   | 2 60     | 1 00 |  |         |  |  |
| 12                  | 5c orange brown        | 35    | 18      |    |  | * 128 1879    | 8c on 100m carmine   |   | 60       | 30   |  |         |  |  |
| 13                  | 10c green              | 68    | 30      |    |  | * 263 1884    | 1c yellow green      |   | 03       | 02   |  |         |  |  |
| * 20 1884           | 1c green               | 06    | 03      |    |  | * 265         | 3c carmine           |   | 05       | 03   |  |         |  |  |
| * 32 1892           | 1c gray                | 04    | 02      |    |  | * 266         | 3c purple            |   | 18       | 09   |  |         |  |  |
| * 32 1892           | 10c violet blue        | 10    | 05      |    |  | * 267         | 10c yellow brown     |   | 18       | 09   |  |         |  |  |
| * 58 1901           | 2c carmine             | 06    | 03      |    |  | * 207         | 1c claret            |   | 04       | 02   |  |         |  |  |
| 241                 | 1c blue                | 05    | 03      |    |  | * 208 1899    | 2 4-8c on 10c bistre |   | 75       | 38   |  |         |  |  |
| 242                 | 2c red                 | 05    | 03      |    |  | * 262 1881    | 8c on 2r blue        |   | 1 00     | 50   |  |         |  |  |
| 243                 | 4c dark brown          | 06    | 03      |    |  | * 361 1880    | 2 4-8 on 5c blue     |   | 05       | 03   |  |         |  |  |
| Persia              |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| 41 1879             | 1k brown and black     | 35    | 18      |    |  | * 362         | 2 4-8 on 10c lilac   |   | 50       | 25   |  |         |  |  |
| * 53 1882-83        | 5s green               | 15    | 08      |    |  | * 402 1886    | 1m rose              |   | 04       | 02   |  |         |  |  |
| * 59                | 10f buff red and black | 37    | 19      |    |  | * 405 1890    | 1/2c dark violet     |   | 02       | 01   |  |         |  |  |
| 59                  | 10f buff red and black | 35    | 25      |    |  | * 406         | 1m dark violet       |   | 03       | 02   |  |         |  |  |
| 62 1885-86          | 5s blue                | 03    | 02      |    |  | * 407         | 2m dark violet       |   | 03       | 02   |  |         |  |  |
| 64                  | 1k slate               | 04    | 02      |    |  | * 408         | 3m dark violet       |   | 03       | 02   |  |         |  |  |
| 65                  | 5k violet              | 35    | 18      |    |  | * 409 1892    | 3c blue green        |   | 10       | 05   |  |         |  |  |
| * 73 1889           | 1s rose                | 04    | 02      |    |  | * 410         | 1m blue green        |   | 15       | 08   |  |         |  |  |
| * 75                | 5s lilac               | 04    | 02      |    |  | * 411         | 2m blue green        |   | 25       | 13   |  |         |  |  |
| 75                  | 5s lilac               | 02    | 01      |    |  | * 414 1894    | 1/2c red brown       |   | 02       | 01   |  |         |  |  |
| 77                  | 10s black              | 08    | 04      |    |  | * 416         | 2m olive             |   | 04       | 02   |  |         |  |  |
| * 79                | 2k rose red            | 10    | 05      |    |  | * 418 1896    | 1/2c dull blue       |   | 02       | 01   |  |         |  |  |
| * 80                | 5k green               | 15    | 08      |    |  | * 420         | 2m brown             |   | 03       | 02   |  |         |  |  |
| * 88 1891           | 6s blue                | 02    | 01      |    |  | * 421         | 5m blue green        |   | 05       | 03   |  |         |  |  |
| * 90 1894           | 1s violet              | 03    | 02      |    |  | Ponta Delgada |                      |   |          |      |  |         |  |  |
| 91                  | 2s green               | 03    | 02      |    |  | * 3 1892-94   | 25r green            |   | 07       | 04   |  |         |  |  |
| 92                  | 5s ultramarine         | 02    | 01      |    |  | 5             | 25r green            |   | 08       | 02   |  |         |  |  |
| 93                  | 8s brown               | 02    | 01      |    |  | * 14 1896     | 2 1/2r gray          |   | 02       | 01   |  |         |  |  |
| * 92 1897           | 1k on 5k vio & silver  | 40    | 20      |    |  | * 14          | 5r orange            |   | 02       | 01   |  |         |  |  |
| * 105 1898          | 2s brown               | 03    | 02      |    |  | 28            | 25r green            |   | 03       | 02   |  |         |  |  |
| 108                 | 5s yellow              | 02    | 01      |    |  | 27 1908       | 65r slate blue       |   | 10       | 05   |  |         |  |  |
| 120 1890            | 1s gray                | 08    | 02      |    |  | Porto Rico    |                      |   |          |      |  |         |  |  |
| 124                 | 5s yellow              | 04    | 03      |    |  | 2 1873        | 50c brown            |   | 50       | 25   |  |         |  |  |
| 140                 | 6s yellow orange       | 02    | 01      |    |  | * 3 1874-75   | 25c ultramarine      |   | 12       | 06   |  |         |  |  |
| * 245 1900          | 10s brown              | 04    | 04      |    |  | * 5 1876      | 25c gray             |   | 75       | 38   |  |         |  |  |
| 246                 | 10s brown              | 04    | 04      |    |  | * 23 1879     | 50c blue             |   | 10       | 05   |  |         |  |  |
| 247                 | 12s blue               | 04    | 05      |    |  | * 51 1881     | 3c blue              |   | 05       | 03   |  |         |  |  |
| 248                 | 1k violet              | 08    | 08      |    |  | * 55 1882     | 1/2m rose            |   | 05       | 03   |  |         |  |  |
| Peru                |                        |       |         |    |  |               |                      |   |          |      |  |         |  |  |
| 3 1858              | 1d blue                | 25    | 13      |    |  | * 57          | 2m lilac             |   | 02       | 01   |  |         |  |  |
| 8 1859              | 1p red                 | 06    | 03      |    |  | * 58          | 2m lilac             |   | 04       | 02   |  |         |  |  |
| 12 1862-72          | 1d rose                | 06    | 03      |    |  | 61            | 1c green             |   | 05       | 02   |  |         |  |  |
| 14                  | 1d green               | 05    | 03      |    |  | * 62          | 2c carmine           |   | 20       | 10   |  |         |  |  |
| * 17 1866-67        | 10c vermilion          | 35    | 18      |    |  | 64            | 5c blue              |   | 15       | 08   |  |         |  |  |
| * 23 1874-79        | 5c blue                | 50    | 25      |    |  | 67            | 20c gray lilac       |   | 04       | 02   |  |         |  |  |
| * 23 1874-79        | 5c blue                | 02    | 01      |    |  | * 68          | 80c olive bistre     |   | 1 75     | 88   |  |         |  |  |
| * 24                | 10c green              | 02    | 01      |    |  | * 70 1884     | 1/2m lake            |   | 02       | 01   |  |         |  |  |
| * 24                | 10c green              | 02    | 01      |    |  | 70            | 1/2m lake            |   | 03       | 02   |  |         |  |  |
| * 27                | 1s rose                | 50    | 25      |    |  | * 71          | 1m rose              |   | 03       | 02   |  |         |  |  |
| * 28 1880           | 1c green and red       | 05    | 03      |    |  | * 72          | 1m rose              |   | 03       | 02   |  |         |  |  |
| * 53 1882           | 1c orange and black    | 03    | 02      |    |  | 72            | 3c chocolate         |   | 04       | 02   |  |         |  |  |
| * 60                | 2c violet and blue     | 03    | 02      |    |  | * 73          | 5c blue              |   | 04       | 02   |  |         |  |  |
| * 61                | 1c green and red       | 03    | 02      |    |  | * 75 1890     | 1/2m black           |   | 10       | 05   |  |         |  |  |
| * 61                | 5c blue and red        | 04    | 02      |    |  | 81            | 1c yellow brown      |   | 03       | 02   |  |         |  |  |
| * 65 1893           | 1c orange and black    | 03    | 02      |    |  | * 83          | 2c dark violet       |   | 08       | 04   |  |         |  |  |
| 65                  | 1c orange and black    | 02    | 01      |    |  | * 84          | 3c slate blue        |   | 15       | 08   |  |         |  |  |
| * 80                | 1c green, red & black  | 1 00  | 50      |    |  | 84            | 5c brown violet      |   | 05       | 03   |  |         |  |  |
| * 81                | 2c rose, blue and blk. | 25    | 13      |    |  | * 90 1891-93  | 1/2m olive gray      |   | 01       | 01   |  |         |  |  |
| * 86                | 1c green and black     | 10    | 05      |    |  | * 91          | 1m violet            |   | 03       | 02   |  |         |  |  |
| * 88                | 2c vermilion and blk.  | 03    | 02      |    |  | * 94          | 6m rose              |   | 04       | 02   |  |         |  |  |
| * 88                | 1c green and blk.      | 08    | 04      |    |  | * 95          | 8m yellow green      |   | 04       | 02   |  |         |  |  |
| * 95 1894           | 1c green and blk.      | 08    | 04      |    |  | * 98          | 8c orange            |   | 03       | 02   |  |         |  |  |
| 98                  | 10c red                | 01    | 01      |    |  | * 99          | 5c yellow green      |   | 03       | 02   |  |         |  |  |
| 103                 | 5c blue                | 03    | 02      |    |  | 100           | 5c blue green        |   | 03       | 02   |  |         |  |  |
| 109 1856            | 1c violet              | 02    | 01      |    |  | * 101         | 6c orange            |   | 03       | 02   |  |         |  |  |
| 110                 | 2c green               | 02    | 01      |    |  | * 109 1894    | 1/2m chocolate       |   | 01       | 01   |  |         |  |  |
| * 111               | 5c orange              | 05    | 03      |    |  | 109           | 1/2m chocolate       |   | 03       | 02   |  |         |  |  |
| * 111               | 5c orange              | 02    | 01      |    |  | * 110         | 1m blue              |   | 02       | 01   |  |         |  |  |
| 112                 | 10c slate              | 01    | 01      |    |  | * 111         | 2m salmon            |   | 02       | 01   |  |         |  |  |
| * 118 1894          | 1c orange              | 05    | 03      |    |  | * 112         | 4m yellow brown      |   | 03       | 02   |  |         |  |  |
| * 119               | 1c green               | 03    | 02      |    |  | * 113 1897    | 3c olive             |   | 02       | 01   |  |         |  |  |
| 120                 | 2c violet              | 05    | 03      |    |  | * 114 1898    | 2c olive             |   | 02       | 01   |  |         |  |  |
| 123                 | 10 green               | 03    | 02      |    |  | * 142         | 3c brown             |   | 02       | 01   |  |         |  |  |
| * 124               | 5c green               | 40    | 20      |    |  | * 143         | 5c rose              |   | 06       | 03   |  |         |  |  |
| * 125               | 2c vermilion           | 05    | 03      |    |  | * 144         | 6c dark blue         |   | 03       | 02   |  |         |  |  |
| * 130 1895-96       | 2c blue                | 05    | 03      |    |  | * 145         | 1m violet brown      |   | 03       | 02   |  |         |  |  |
| 130                 | 2c blue                | 04    | 02      |    |  | * 168 1898    | 2m yellow green      |   | 03       | 02   |  |         |  |  |
| * 141 1895          | 1c ultramarine         | 02    | 01      |    |  | * 167         | 4m blue green        |   | 02       | 01   |  |         |  |  |
| 141                 | 1c ultramarine         | 02    | 01      |    |  | * 168         | 1c claret            |   | 02       | 01   |  |         |  |  |
| * 142               | 2c blue                | 04    | 02      |    |  | * 169         | 2c orange brown      |   | 05       | 03   |  |         |  |  |
| 142                 | 2c blue                | 02    | 01      |    |  | * 173         | 2c on 2m salmon      |   | 05       | 03   |  |         |  |  |
| 143                 | 5c indigo              | 02    | 01      |    |  | * 174 1890    | 3c vermilion         |   | 05       | 03   |  |         |  |  |
| 145                 | 1c orange              | 02    | 01      |    |  | * 211         | 2c vermilion         |   | 06       | 04   |  |         |  |  |
| 149 1897            | 5c green               | 02    | 01      |    |  | * 212         | 4c blue              |   | 15       | 08   |  |         |  |  |
| 150 1898            | 1c ultramarine         | 04    | 02      |    |  | * 213         | 10c yellow brown     |   | 25       | 15   |  |         |  |  |
| * 155               | 2c red                 | 04    | 02      |    |  | * 215 1900    | 1c green             |   | 04       | 02   |  |         |  |  |
| 156                 | 2c red                 | 02    | 01      | </ |  |               |                      |   |          |      |  |         |  |  |



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